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THE CLEVELAND MUSEUM OF ART

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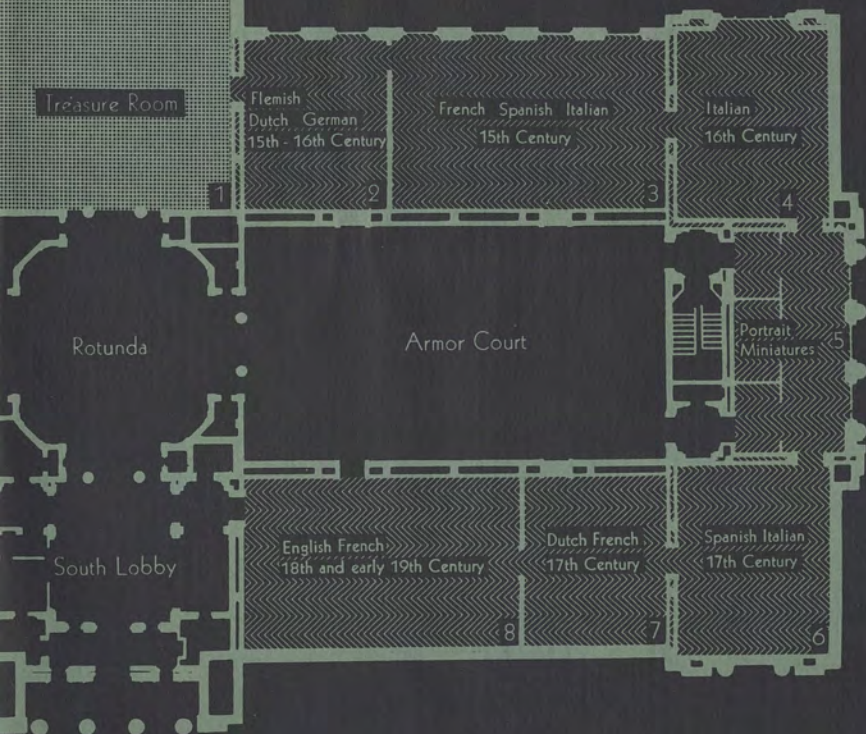
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THE CLEVELAND MUSEUM OF ART

Gallery Floor Plan



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The Cleveland Museum of Art **HANDBOOK**

1958

THE CLEVELAND MUSEUM OF ART
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ACKNOWLEDGMENTS

The format of this *Handbook* was planned by William E. Ward, Museum Designer, and prepared by him with the cooperation of Richard Godfrey, Museum Photographer.

This brief acknowledgment in no way adequately expresses appreciation of the careful work and the carrying through of the many details involved.

WILLIAM M. MILLIKEN
Director

Foreword

WADE Park, given to the City of Cleveland in 1882 by the first Jephtha H. Wade, was the first of the great inner chain of parks which add so much to the beauty of the city. At that time an oval-shaped area facing the lagoon in Wade Park was reserved by the donor, which at his death passed to his grandson, J. H. Wade, Jr. Only in 1892 did the original idea become evident when J. H. Wade, Jr. conveyed this reserve to certain trustees so that it might be used "for the general purpose of erecting a building devoted to Art and establishing therein a Museum and Gallery of Art . . . for the benefit of all the people forever . . ." It was on this land that The Cleveland Museum of Art was to be eventually erected.

Hinman B. Hurlbut in 1881, John Huntington in 1889, and Horace Kelley in 1890 bequeathed funds for an art museum, each presumably without the knowledge of the others. By happy chance nothing was done at the time because of various circumstances. Meanwhile the money accumulated and in 1913, when the trustees of the latter two trusts became interlocking, a museum was incorporated: The Cleveland Museum of Art, with the Hinman B. Hurlbut Fund an endowment in the new Museum. Seven-tenths of the cost of the building was financed by The John Huntington Art and Polytechnic Trust and three-tenths by The Horace Kelley Art Foundation. The new Museum was formally opened to the public on June 6, 1916, in the building so beautifully designed by the architects Hubbell and Benes, and the architectural consultant, Edmund B. Wheelright of Boston.

The Museum has always been a privately supported institution and the two original foundation trusts, The John Huntington Art and Polytechnic Trust and The Horace Kelley Art Foundation have, from the beginning, made annual grants for operating expenses. In the early years The John Huntington Art and Polytechnic Trust gave additional monies for the purchase of works of art and in later years large sums for maintenance and the improvement of the building. Upon that sound structure, the development of the Museum has been based.

The Museum had not been opened before the first of many generous bequests was made; Mr. Dudley P. Allen, a founding Trustee, left a purchase

fund of \$150,000 in 1915 and the following year Mary Warden Harkness bequeathed a fund in memory of Charles W. Harkness, as well as porcelains and paintings. Through the years gifts have poured in upon the Museum with Cleveland's characteristic generosity. Worcester R. Warner gave money to create a collection of Oriental art, and at the time of the opening of the Museum, the Severance Collection of arms and armor, the tapestries given in memory of Dr. Dudley P. Allen, and only a short time later the J. H. Wade, Jr. Collection of paintings, initiated a great tradition of giving. However, it was in 1920 that J. H. Wade, Jr. established a large trust fund, the income from which has made it possible for the Museum to enrich its collections by purchasing works of art for every department.

Mr. and Mrs. Ralph T. King, Mrs. Leonard C. Hanna, William G. Mather, D. Z. Norton, Francis F. Prentiss, John L. Severance, Edward L. Whittemore, Mrs. Edward B. Greene, Mrs. R. Henry Norweb, and others made possible the purchase of outstanding works of art. John L. Severance and Mrs. Francis F. Prentiss began the formation of collections destined to become two of the greatest bequests ever received by the Museum. It is impossible to mention all the munificent gifts: Mrs. Henry A. Everett in 1922 started the Dorothy Burnham Everett Memorial Collection of American paintings; the Ellen Garretson Wade Memorial Collection of lace was given by her children in 1923; the Margaret Quayle Kerruish Memorial Collection of English silver in 1934; the Frances McIntosh Sherwin Collection of lace in 1936. Commodore Louis D. Beaumont gave the important Watteau *La Danse dans un Pavillon* and other paintings in 1936; Hollis French of Boston presented his remarkable collection of American silver in 1940, and in the same year came the Bequest of James Parmelee. Finally in 1942, Grace Rainey Rogers gave the wonderful Rousseau de la Rottiere room with its furniture. That year was climactic in that the Bequest of Julia Morgan Marlatt established the substantial Mr. and Mrs. William H. Marlatt Fund, the income from this fund to be used for the purchase of paintings, and the magnificent John L. Severance Collection also became the Museum's possession and in his Will he bequeathed funds to establish the John L. Severance Fund for purchase. It was also in 1942 that the first of many gifts from Hanna Fund was received, which gifts have enabled the Museum to purchase great works of art in every field. Two years later by the Bequest of Elisabeth Severance Prentiss, her beautiful collection, together with a very substantial unrestricted fund, came to the Museum.

In late 1957 the magnificent bequest of Leonard C. Hanna, Jr. which includes great works of art, established large funds for purchase and for

operating expenses. A complete catalogue of Mr. Hanna's many gifts is now in preparation.

There have been many other donors: George P. Bickford, Mrs. Benjamin P. Bole, Mrs. Henry White Cannon, William Carlisle, Mrs. Frederick S. Fish, Mrs. James Albert Ford, Friends of the Museum, the children of Mr. and Mrs. Frank H. Ginn, Mrs. Thomas S. Grasselli, Edward B. Greene, Grover Higgins, Miss Helen Humphreys, Mrs. Albert S. Ingalls, George S. Kendrick, Harry D. Kendrick, Mrs. William G. Mather, Mrs. Malcolm L. McBride, Mr. and Mrs. Severance A. Millikin, Mr. and Mrs. Matthias Plum, The Print Club of Cleveland, John D. Rockefeller, Jr., Milton C. Rose, Mr. and Mrs. Michael Straight, Mr. and Mrs. Paul Tishman, Miss Helen B. Warner, Mr. and Mrs. Lewis B. Williams, John Wise and Mr. and Mrs. Samuel D. Wise. All cannot be mentioned, but this *Handbook* is a tribute to the donors who have made possible great collections of which a small selection is reproduced here.

The growth of the collections created the necessity for additional gallery space and the most effective New Wing designed by Messrs. Hays and Ruth, architects, was dedicated in 1958 as an answer to the growth of the collections.

The life blood of a museum are its acquisitions and through individual gifts and through purchase funds the Cleveland Museum has developed greatly. This *Handbook* is a tribute to those who by their gifts have made this progress possible.

WILLIAM M. MILLIKEN

A list of the Purchase Funds is here appended:

Dudley P. Allen Fund
James Albert Ford Memorial Fund
Leonard C. Hanna, Jr. Fund
Delia E. Holden Fund
L. E. Holden Fund
Mr. and Mrs. William H. Marlatt Fund
Mary Spedding Milliken Memorial Fund
James Parmelee Fund
John L. Severance Fund
Norman O. and Ella A. Stone Memorial Fund
J. H. Wade Fund
Cornelia Blakemore Warner Fund
Edward L. Whittemore Fund

Handbook numbers are used to identify objects on exhibition which are referred to in this book.



1



2



3

EGYPTIAN AND CLASSICAL ART

The Egyptian collection is divided into two parts: a study collection arranged in an educational sequence based on the requirements of the Cleveland Public School system, and a primary collection of artistically important objects arranged in chronological order. Pre-dynastic Egypt (4000-3200 B.C.) is represented by numerous artifacts: flint knives, slate palettes, potteries, and stone vessels. Five slip painted vases (1) of the Middle Pre-dynastic style with their combinations of geometric and naturalistic designs, are characteristic of Neolithic culture. The great achievements of the Old Kingdom (2680-2280 B.C.) are shown by a fine series of six limestone reliefs from a private tomb of the 5th Dynasty (2560-2420 B.C.) at Saqqarah (2). These scenes, in low relief, of private life, harvesting, and hunting, are the result of a surplus market for the arts, for prior to this dynasty, sculpture of such quality was produced largely for royalty. The powerful and rigid poses of previous royal sculptures were now used for lesser persons such as Min-Nefer (3), whose "watchful" attitude suggests the function of the sculpture: to observe the ritual of life mirrored in stone as it produced the necessities for life in death.

The somber art of the Middle Kingdom (2065-1785 B.C.) is represented only by the painted wooden sarcophagus of Senbi and by the mask of his mummy, but the style of the New Kingdom (1580-1340 B.C.) can be seen in numerous objects of daily use including painted pottery from Amarna (1370-1352 B.C.). In sculpture a gray-green stone head of the female Pharaoh, Hatshepsut (1515?-1484 B.C.), has notably subtle modeling on a small scale (4). In contrast, one of the greatest of all 18th Dynasty remains is to be seen in the monumental yet sensuous granite head of Amenhotep III (1405-1370 B.C.), (5), the father of Akhenaten, and ruler during

4



5



6





Egypt's golden age. The warmth and charm of this period are a contrast to the previous styles of the Old and Middle Kingdoms and prove that change was not completely foreign to Egypt's hieratic art.

The following period of decline was brought to an abrupt end by the patronage of Mentemhet, Governor of Thebes at the beginning of the Saite period (663-525 B.C.), who constructed a magnificent tomb using Old and New Kingdom motifs with great precision and style. The Museum has 16 reliefs (6, 8) from this great tomb-chapel. Bronzes, including images of numerous deities and anthropomorphic coffins (7), were made in great quantities from this time on. The Ptolemaic period (332-330 B.C.) produced some excellent sculptures, especially of granite in the round and limestone in relief, which combine traditional architectonic postures with subtle and fleshy modeling derived from Greece (9 *Amun-pe-Yom*; 10).

Greek art is rightly regarded as the first of humanistic styles and as parent to the Western tradition until the present day. The last Egyptian sculptures show Greek modeling, while the earliest Greek sculptures of the archaic period reveal a rigidity of pose derived in part from Egypt. The rapid development of an objective attitude toward anatomy and representation resulted in a mercurial development of marble sculpture in the 6th century punctuated by a series of great votive or commemorative sculptures of youths (*Kouroi*). One of the best of these is the Attic torso (11), with its marble "skin" intact, which marks a point around 550 B.C. when a trembling balance between the geometric and the organic was achieved. The characteristic "archaic smile" brightens the marble sphinx head (12) of slightly later date, while the untroubled serenity of the transitional period (c. 480 B.C.) is reflected in the small female head (14) from Amorgos.





15



16

A complete rendering of the Athena theme on a small scale in the bronze mirror (13) reminds one of the growing importance of bronze casting by the time of the transition. Vessels (15) in golden metal and animals in the full round (16, *Bull*) were among these productions. The technique was taken up with great flair in the Etruscan regions of Italy where sprightly figures derived from vase painting decorated candelabra and vessels of the late 6th century (17, *Dancing Maenad*). These were followed by more prosaic but more complicated castings, often in the form of cista handles (18, *Death and Sleep Carrying Sarpedon*). The medium of terra cotta should not be forgotten and Magna Graecia provides numerous finds from archaic times on. The Museum has a distinguished group of small sculptures in clay including a grave, bearded head (19) which recalls the style of the famous marbles of Olympia (c. 460 B.C.). The quality of jewelry, particularly work in gold (31, *Fibula*), reached extraordinary heights in such difficult techniques as that of granulation.

The untroubled vigor of the archaic period and the god-like serenity of the transitional style are followed by the style of the Golden Age, the period of Polycletus, of Phidias, and of the Parthenon. Large-scale original marbles in the full round are practically nonexistent and one must study these types in Roman copies. Of these works the Museum possesses one of the best replicas of the *Discus Bearer* (20), close to Polycletus (active 452-405 B.C.). While the scale, pose, and general impression of the original can be inferred from such a work, the full flavor of the slightly troubled mood of reverie and of the accurate yet nobly handled anatomy of the nude, characteristic of the period following the defeat of the Persians, can be seen and felt in the *Athlete* (21), one of the few fine bronzes of the period extant. The difference between the broad masculinity of this modeling and the exquisitely

17



18



19





refined handling of an almost identical theme in the 3rd century (22) is a priceless visual lesson in the changes of style from the period of Phidias to that after Praxiteles. A fragment of a marble grave stele (23), in high relief, lies somewhere between the two bronzes in point of time, probably in the early 4th century.

The sequence of 43 Greek vases is relatively complete for so small a number and shows some typical shapes: Amphora (25), Loutrophorous (26), Oinoche (27), Kylix (28) and Lekythos (29). The same stylistic sequence seen in sculpture is evident in the masterful painting on the vases. The geometric style of the Dipylon vases of Athens (24) and the orientalized heraldry of Corinthian and Italo-Corinthian pots (25) yields to the hieratic early black-figure style (27, *Europa and the Bull*). The tendency toward naturalism and the greater freedom and accuracy in rendering anatomy and drapery accompany the birth and development of the red-figure style, as seen in the Kylix (28) by Douris (active 510-465 B.C.). The 4th century style is most beautifully seen in the white-ground vases (29) with their subtle and fluent line drawing in black and red. The last of the significant painted vases displays a pictorial manner, painted rather than drawn, which is typical of the Gnathia ware of South Italy (30) and is already in a Hellenistic manner.

The name of Alexander (356-323 B.C.) is inseparable from the beginning of Hellenistic style and the collection possesses a fine marble head of the great world conqueror (32) which reveals the pictorial modeling and feeling for agony and tension which mark production from the 4th century on, particularly in the work of Scopas (active 395-350 B.C.) whose style is directly mirrored in a small polychromed head of a Gaul (34), as well as in a tufa stone relief from Tarentum (not illus.). Alexander's official sculptor was Lysippos (active 372-300 B.C.), and one of his most

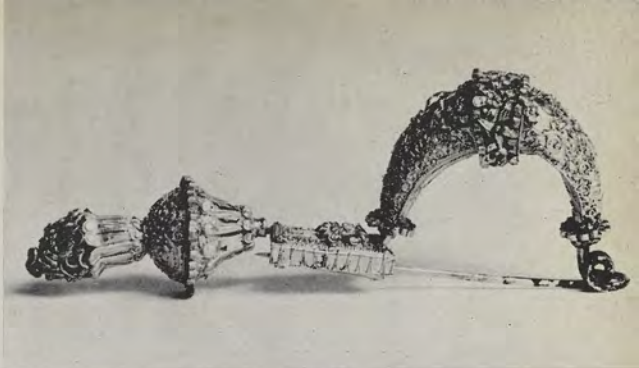




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31

famous works in bronze (or silver), the small *Herakles Epitrapezios*, ("on the table") is visible in a Roman marble replica (33) which retains much of the original manner, particularly in the exaggerated musculature revealed by modeling with heavy shadows. Bronzes of this period, too, take on a great degree of tension with a tendency to spiral movement in depth (35, *Dancing Satyr*). Hellenistic decorative arts are exhibited in various forms: goldwork (36), a bronze candelabrum with a youth as caryatid (not ill.).

For the layman, and even the general historian, creative Roman art is predominantly a matter of portraiture. The Museum has examples of Roman work in bronze, ceramics, terra cotta, and glass as well as Roman low reliefs, stone furniture, and jewelry. The heart of the collection is a series of 13 portraits, beginning with the almost patrician realism of a rare bronze head (39) of the late Republican or early Augustan period (to 14 A.D.). This head already betrays the beginning of an idealization which later took the form of modified imitation of the ideal portrait of the reigning power. Thus, to a degree, all marble women of the period of Lucilla (*Female Head*, not ill.) look like the marbles of the Empress (b. 148—d. after 182 A.D.). Flattery was not the least of the arts of Imperial Rome. On the other hand occasional portraits of the imperial period, such as the marble (37) from the period of Trajan (89-117 A.D.) continued the almost brutal realism which had been the strength of earlier Republican portraiture. Perhaps the most important of the portraits is that (42) of the co-Emperor Lucius Verus (reigned 161-69 A.D.) with its characteristic Antonine style of undercutting, and its virtuoso play of light and shade. Later private sculptures, such as that of the boy (41) succeed in being graciously individual. This latter bust, with its increased field of vision, including a

32



33



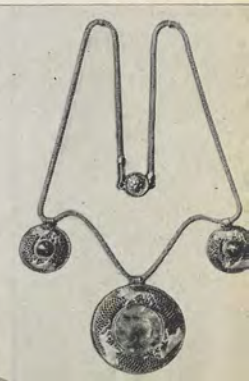
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37



38



39



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41

large part of the upper torso, is characteristic of the portraits after the Flavian period (69-96 A.D.). The especially large area of torso indicates a date in the 3rd century.

Other than portraits, the Museum possesses a colossal marble figure (40) of a statesman robed in the togas and done in the Flavian style which was much influenced by the Greek Golden Age. The head, perhaps that of the Emperor Vespasian (69-79 A.D.), does not belong to the body. A torso of Apollo (38) is particularly important for the ornamentation of its attributes in the gracious and restrained style of the Augustan age (27 B.C.—14 A.D.). A major format for the Roman sculptor was the sarcophagus and in these the sculptor could indulge his interest in complex figure composition. Many of them were decorated with narrative scenes, as is the Museum's 3rd century example (43) which shows the story of Orestes, Aegisthus, and Clytemnestra. The gradual change from Classical idealism and naturalism to late Roman and Byzantine schematism is indicated here in the handling of the draperies, not unlike the winding sheets used in contemporary sculpture by Henry Moore. The development of this later Roman style can be seen in numerous objects of silver, textile, and stone which are considered a part of Early Christian art within the department of Decorative Arts.



42



43



44



45



46

DECORATIVE ARTS

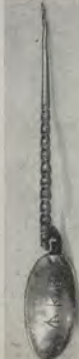
The cities of Alexandria in Egypt and Antioch in Syria vied with Rome in importance during the days of the late Roman Empire. These fragments, in tapestry technique, which are characteristic of much of the textile production of Egyptian ateliers, come from the Severance, Huntington, and Wade collections, respectively. The garments were found in graves and their remarkable state of preservation is due to the dryness of the Egyptian climate. The first (44) is 3rd-4th century Egyptian Graeco-Roman, the others (45, 46) are 4th-5th century Graeco-Roman, and 46 is either Egyptian or Syrian. Their designs, with bands of running tendrils enclosing animals or other motifs, or roundels enclosing figures or animals, are typical of the kind of decoration that was applied to tunics and other garments.

The founding of the Eastern Empire by the Emperor Constantine in 330 A.D., with Constantinople as its capital, emphasized the increasing cultural and artistic importance of the East. Characteristically early Christian or Byzantine are four silver pieces, from the Wade collection, part of the only 4th century Silver Treasure in the United States. Found, presumably near the port of Antioch, they have definite indications of East Mediterranean origin. These and other Wade pieces, (52, 53, 54, 56), show similarities to objects which form part of the Mildenhall Treasure in the British Museum and the Traprain Treasure in Edinburgh. The type of vessels in the Wade Treasure indicate that they were intended for secular not ecclesiastical purposes. The sweetmeat dish (47), if it is that, is remarkable; no other piece of the same type is known. The decoration of the bowl (50) in *niello* is worthy of mention. The spoon (48) and ladle (49) fit this bowl so beautifully that they appear to be another proof that the entire group came from one workshop and was designed as a unit. Pieces

47



48



49



50





51



52



53

52, 53, 54, 56, of the 4th century Wade Silver Treasure were also found near the port of Antioch. The large candle stick which holds a lamp shaped like a horse's head (**52**) is remarkable both for its size and quality, as is the bowl (**53**), one of the largest and most perfect of its type known. Each has a pearled edge decoration which appears in a less developed form on the *Oenochoe* (**56**), as well. It is possible that this decoration can be localized in the eastern Mediterranean basin.

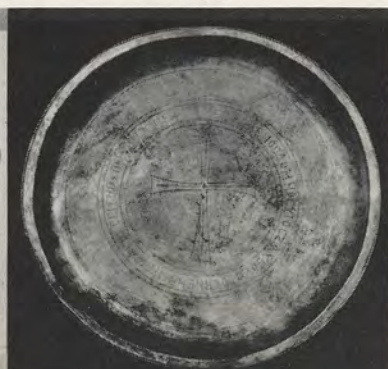
The Mildenhall Treasure and the Traprain Treasure, found in Great Britain, and in all likelihood buried there during the disturbed years at the end of the 4th century, have many pieces with similar pearled borders. The Carthage Treasure in the British Museum which was found in North Africa has a bowl with the same decor. A ewer and a smaller bowl in the Berlin Museum also have the same motif. The latter has a stamp of Constantinople on it with a representation of the Goddess Constantinople, in the particular form used on late 4th century coins of Gratianus and Valentinianus II. The handle of the Berlin ewer with its interlace spirals that end in a leaf motif is the theme for the leaf handle of the sweetmeat dish (**47**). There are other decorative features that appear both in the Wade pieces and these related objects. Four objects, three chalices and a paten (**51, 55**) come from Syria and are dated 5th or 6th century. The chalices are among the largest known. Brehier dated them before 434 A.D. from the inscriptions on them, but a different reading of the inscriptions supports the assumption that they are 6th century. The facial types engraved on the chalices favor this conclusion.

The civilization of Byzantium came to a height early, absorbing Syrian and Alexandrian influences which, mingled with other late classical motifs, formed a style which truly can be called Byzantine. A climax was reached during the first Renais-

54



55



56

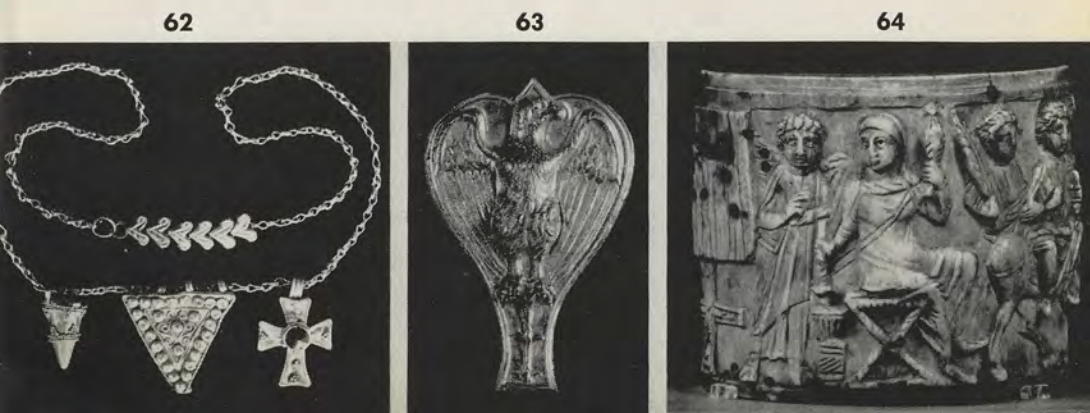




sance in the reign of the great Emperor Justinian (527-65 A.D.) and his wife, Theodora. It was during this period that the church of St. Sophia in Constantinople was planned and built. Architecture flourished, as did mosaics and all the luxury items of the minor arts. The goldsmith work, jewelry, enamels, and ivory, shown here (57-64) developed during this period. All of them are 6th century in date, except the buckle (57) and the earring (58), which are 7th century, and all of the pieces are Wade except 59, which is Rogers, and 62, which is Allen. Very often the objects are decorated with garnet inlay, or with enamel, and one earring has added the use of pearls. The Greek cross is a favorite motif as a pendant on necklaces.

Antioch and Alexandria continued to be extremely important although the impress of style from the capital was such, and became so increasingly felt throughout the Empire, that the exact site of workshops cannot be determined with precision. The pyx (64) in the Wade collection, an ecclesiastical object designed to hold the Holy Wafers, was certainly made in an Egyptian atelier and its style compares directly with the ivories on the famous chair of St. Maximian in Ravenna. The strongly indicated, almost staring eyes are one of the points in common, as is the drapery style. Cut into three parts to insure equal division in a family inheritance, the pieces are now reunited again.

An important wool tapestry (65) with a Nereid figure is Egyptian, late Hellenistic, 3rd-5th century, and its vine leaf borders and figure show its derivation from late classical sources, through Alexandria. Its purity of type, distinction and fineness of drawing, and remarkable state of preservation, make it one of the most remarkable pieces known. The gold necklace (67), like the textiles is Wade. Although Byzantine 6th century and Christian in its use of the cross, it is associated with the tapestry





65 ✓



66

because it shows clearly the type of jewelry in fashion, similar to that worn by the Nereid.

Co-existent with this art of classical derivation in Egypt is the art of the Copts which also draws a measure of its characteristics from classical sources. The name Copt was originally given to those of Christian faith in Egypt who, from the 4th to the 7th century, embraced the dogmas of the Church of Alexandria. Coptic art was based on Hellenistic motifs but impregnated also with influences from Rome and Byzantium. For instance the silk textile (68) from Achmim is a provincial 6th-8th century copy of Byzantine models; here the classical motif of antelopes suckling their young is placed on either side of the tree of life, a motif from the Near East. The first elements of Coptic sculpture, as well as architecture, were also much influenced by Byzantine models. The emphasis on light and shadow and a flattening of modeling shown in two capitals (66, 69), part of a group of Coptic sculptures in the Severance collection, are expressions of the transformation of classical sculptural ideas by influences from Syria. The way of indicating the highly accentuated eyes is also essentially Syrian. Several very interesting textiles are representative of Coptic fabrics, and are largely Wade collection. In 72, a central *orant* figure is flanked by two figures. A wide border at the top with a fret motif recalls Roman mosaics. Only a portion of the textile is reproduced; its colors are natural linen with deep orange-red, dark blue, yellow, green, and blue-green wool. The figures in the rare embroidery (70), part of the decoration of the clavus of a tunic, are perhaps St. George and the Dragon—the "nimbed" figure on horseback is thrusting his spear into a serpent. The intensity of the expression and the emphasis on the eyes should be stressed. Particularly attractive is a tapestry roundel (71), which may be Coptic

67



68 ✓



69





70



71



72

or Persian. In any case it is 6th century and the winged and harnessed horse is contained by a band of black with a repeated motif of tan heart-shaped leaves.

Extraordinarily rare is the fragment of a hanging (73), in the Severance collection, resist dyed in indigo on natural linen cloth. There are three horizontal registers with Coptic inscriptions representing the Adoration of the Magi and other Biblical scenes. Particularly to be noted is the figure of Jonah, a completely classical holdover. The border has the same vine leaf pattern which occurred on 68. The plant in the foreground in various scenes is a survival of Alexandrian Impressionism. The characteristic eyes, and the style, relate it to early 6th century ivories (64). Also Severance is the 6th century Coptic wooden ceiling panel (74), perhaps the most complete and perfectly preserved Coptic wood known. Lotus blossoms in roundels and an interlaced strap design are framed by narrow borders with fish, aquatic animals, birds, and winged figures, that recall Nilotic scenes.

The Byzantine Empire was an important world power for more than eleven hundred years, although in the last 200 years of its rule under the Paleologi it greatly weakened and finally fell before the Turks in 1453. The climax of its power, however, and its second Renaissance, came much earlier under the Macedonian Dynasty 867-1081, initiated by the reign of the great Emperor Basil I. A steatite medallion (81), Wade, is typical of many small carvings or plaquettes made in this finely grained material, and the facial characteristics date it at the end of the 9th century. The silver cross (75) was designed to be decorated with plaques of cloisonne enamel on gold. Only the central plaque of the Crucifixion remains and its general style is of the 10th century. This, the pendant (77) and gold button (78), which is one of a pair, are 10th-11th century, from the Rogers collection. The golden buckle

73



74





75



76



77



78

(79), 10th century, is a gift of Miss Rosamond Zverina. An exquisite 11th century ring (80), Wade, with tiny inserts of cloisonne enamel and beautiful filigree work is very fine. Found in Sicily, it is an example of far flung Byzantine influence, and it may very well have been made on that island, a product of one of the ateliers there. During these years Byzantine influence in southern Italy and Sicily was very marked; much of the Mediterranean was a Byzantine lake. Always called Byzantine, is the 11th century *Horn of St. Blasius* (76), bought with a Huntington grant, which is a part of the world famous Guelph Treasure. It is hard to localize exactly in what part of the Empire it was actually made; the addorsed and confronted animal figures have marked Near Eastern influences and may very well have come from Syria.

The Cleveland Museum is rich in important objects of the second great Byzantine period, the Basilian Renaissance. Outstanding among them is the 11th century *Stroganoff Ivory* (85), in the Wade collection, so called from the name of its last owner. In its hieratic quality it expresses the aloofness and restraint of much later Byzantine art, yet there is deep feeling hidden beneath the seemingly abstracted figure, and details such as the upturned hands of the accompanying angels show the mystic feeling which is present in major Byzantine productions. A series of ivory caskets with decorations of rosettes have some profane and some religious subjects, and the Cleveland box (86) given by J. H. Wade, J. L. Severance, W. G. Mather, F. F. Prentiss, is in the latter category, with scenes from the story of Adam and Eve. It is one of three large caskets with this subject known; they are in Darmstadt, Leningrad, and Cleveland, which has the best preserved of the three, lacking only one plaque. A smaller damaged box is in Pesaro.

Two Wade miniatures, *St. Peter* (82) and *St. Matthew* (84) illustrate two directions

79

80

81





82



83



84

in the craft of illumination; *St. Peter*, the "broad style." This Apostle, one of two owned by the Museum, came from a Gospel formerly in the Library of the Phanar at Constantinople. It was made between 1057 and 1063 for presentation to the Monastery of Halki at the order of the former Empress Catherine Comnene, who had taken the veil much against her wishes when her husband resigned as Emperor. *St. Matthew*, in its exquisite detail, is in the "finer style" and is characteristically Constantinopolitan. The large *Altar Frontal* in marble (83), from Severance Fund, is early in date, 5th century. It came from a known church in Ravenna, the greatest center of Byzantine influence in the West—the church of St. Vitale there rivaled even the churches of Constantinople.

One of the most mysterious and puzzling objects in the Museum is the stone *Head* (89), Celtic, probably from England, a gift of Dr. and Mrs. Hirsch, which has been dated, with a question, 1st-2nd century A.D., although it is impossible to date it precisely, in the light of present knowledge. Since the Celts had a profound interest in the head in their religious exercises, it has been suggested that a head such as this might have been used as a focal point in a sanctuary. One thing is certain, it is not a fragment, but an object created in the form it has now. Grave finds of 5th-8th century objects of Frankish (Merovingian) provenance in France, give an insight into the weapons and ornaments of the people and the Museum has pieces such as a bronze sword, 7th century, (88), Wade. The base of its handle is inlaid in cut garnet and other stones. A buckle (93) has an incised design, and a pendant, or boss, (92), decorated with filigree inlaid with colored paste, is from the Huntington collection.

Influences passed back and forth across the English Channel, but one of the most powerful was the impress of the Irish monks which found expression in manuscript

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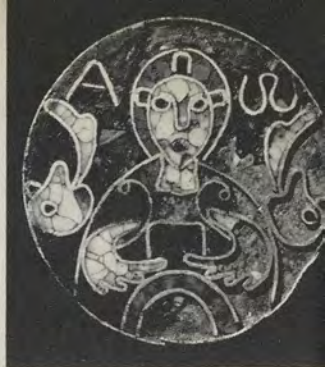
87



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90

illumination and related arts. This is seen in the *Christ Medallion* (90), Wade collection, one of the rarest incunabula in the realm of enamels; 8th century and Frankish, it is a part of the Guelph Treasure. It is a cloisonne enamel in copper and the motif on either side of the Christ figure may be the fish, a Christ symbol. In style it connects with the Lindau book cover in the Morgan Library. Another example of interchanging ideas is seen in a Franco-Saxon page, a *Canon Tables* (87).

English art at its best and rarest is represented by a small boxwood casket (91), which can be dated 10th century, in the time of Athelstan. Certain details which do not appear in the later Anglo Saxon style fix the early date.

The Gertrudis altar and crosses (94, 95, 96), Huntington, Wade, Mrs. E. B. Greene gifts, are unique, the altar being the only portable altar in gold known, and one of the greatest of medieval objects. The first cross's inscription says that it was made for the Countess Gertrude, the second's, that she presented it to the Cathedral of Brunswick in memory of her husband, Count Liudolf, who died in 1038. They are the greatest individual objects in the Guelph Treasure, the Museum having acquired them with six other pieces in 1930-31. At the time of the Reformation, the Brunswick Cathedral treasures became the property of the Ducal House which remained Catholic, the Cathedral becoming Protestant. After World War I the Dukes of Hanover, the Guelphs, sold the Treasure. Hitler later acquired the majority of remaining pieces for the German Reich.

A Title Page of a Reichenau manuscript (97), Wade, is dedicated to Archbishop Pilgrim of Cologne. On the reverse of the page it bears the name of Abbot Berno as well, which effectively places it between the fixed dates 1020 and 1030. This scriptorium of Reichenau had made many manuscripts for the Emperor Henry II,

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who was also associated with many other art works. He ordered the *Golden Altar* now in Musée Cluny for the Cathedral of Bale. It has the closest relationship to the *Gertrudis Altar*, although slightly earlier in date. A splendid *Reliquary in Form of Book* (98), Huntington, is also from the Guelph Treasure. The reliquary, in silver gilt, was fashioned in Brunswick in the 14th century and the ivory, carved at Liege in the Meuse Valley about 1000 A.D., was used to decorate it. St. Blasius, St. John the Baptist, St. Thomas a Becket, patron saints of Brunswick, are engraved on the back. Morse ivory plaques (99), Wade, German, from the lower Rhine are exceptionally fine. Tiny in size, in magnificence of design they are monumental sculpture.

Henry the Lion, the Guelph Duke, was a great donor to the Cathedral of Brunswick. When he returned from the Crusades in 1175 he brought relics from Constantinople and the Holy Land, among them relics of the Apostles. This *Arm Reliquary* (104), a Huntington purchase, and part of the Guelph Treasure, was unquestionably made then and, as reliquaries usually took the form of the objects they contained, the relics were probably arm fragments. *The Paten of St. Bernward of Hildesheim* (100), a Wade and Norweb gift, was made about 1175 by the Master of Oswald Reliquary whose most important work is in Treasury of Hildesheim. The Paten was mounted in a monstrance in the 14th century, together with a fragment of the True Cross brought back from Byzantium by Duke Henry the Lion. This and other objects from the Treasure are recorded in the inventory of the Guelph family, in 1482. Not in the Treasure, yet associated with Henry the Lion, is the illumination, *St. Matthew* (105), removed in the 18th century from a manuscript now in the Treasury of Trier and made by a co-worker of Herman von Helmarshausen, who worked for the Duke. Behind the figure of the saint on the manuscript page, is a scroll design

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which appears in *niello* on the Bernward Paten. This and the following pieces are in the Wade collection. A *Plaque* (106), late 12th century, with tiny metal spots left in the background is typical of Hildesheim enamels, of which there are four in the Museum's collections. Characteristically 12th century are other illuminations, the exquisite *Tree of Jesse* (103), Rhenish, a few decades earlier than the Austrian *Nativity* (107). Particularly noteworthy is *Title Page of the "Moralia of Gregorius"* (102), which shows the writer before Gregory, and above Job and his friends. It is probably by the great Frowin, Abbot and illuminator of Engelberg in Switzerland. The final page is a *Table of Consanguinity* (101), or relationship, English, about 1200 in date.

Champleve enamel was a technique in which the design or background was dug from a ground, usually of copper. These depressions were then filled with powdered glass mixed with the requisite amount of metallic oxide to secure the desired colors. After being fused, the surface was polished and metal parts gilded. One of the great centers for this was the valley of Meuse and this *Mosan Reliquary* (108) is from its most important atelier, that associated with the name of Godefroid de Claire. Distinctive colors, facial types, characteristically placed inscriptions, decoration of metal surfaces with circular depressions or raised metallic pearls, indicate the atelier. Another important center, in Germany, was Hildesheim in lower Saxony. St. Bernward, Bishop of Hildesheim, had initiated workshops of various kinds there in the 11th century. Two pieces, a portable altar (109) and a plaque (111) are second half of the 12th century. The altar is of the so-called Welandus group characterized by the vigorous graphic style of the figures, the stylized trees, and the curious plunging figure of Isaac to the right. By another hand, in Hildesheim, is the plaque with the *Martyrdom of St. Lawrence* (111), formerly in the Hermitage, Leningrad. A Hildesheim

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feature are the tiny metal points left in the enamel background. While drapery styles are close to the first atelier, facial types are different. The *Reliquary* (110), 12th century, called Danish (?), which also came from the Hermitage, is exceptional. Its rather summary figure design, with both figures and background enameled, its beautiful and exceptional color—turquoise blue, white, and yellow—and the effective knobbed border decoration, set it apart in a group of eight complete boxes and one single plaque known. The Cleveland piece is by far the most distinguished of the group.

Limoges in France was one of the greatest enamel centers and its earlier products are outstanding. Compare the Limoges pieces with the Mosan and German enamels discussed before; each is characteristic and personal. The technical methods show progressive development: in the first type (112, 113) figures are enameled and background is left in metal; in the second type (114), gift of the Samuel Mather family, (111) background is enameled, and figures are left in metal; the third type (115, 117), is similar to the others with heads in relief; and the fourth type (not illus.) is similar to the preceding, with whole figures applied. Rarest of all types is the *chasse* (112) with gilded copper ground, beautifully engraved with vermiculated design, a *fond vermicule*. The cross (113) ranks, in French opinion, as the greatest known, the only one in which all four end pieces are present. The pyx (116) used for Holy Wafers is a typical example of rosette style as are the two plaques (115, 117). The latter two pieces are among the better examples of plaques which have applied heads in relief. Not only is there distinction in their modeling, but exquisite finesse in the manner in which the figures are engraved. An interesting use of subject material is seen in the *Decapitation of St. Thomas a Becket* (117). Also iconographi-

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cally significant are the skull (113) and the figure of Adam (115) beneath the Crucified Christ. According to medieval legend, the wood from the Tree of the Knowledge of Good and Evil, the fruit of which caused Man's fall, was used in the cross on which Christ died, and was placed in the tomb of Adam on Golgotha. Thus the blood of Christ streamed down upon the skull of Adam, and the cause of Man's fall became the means of his redemption. The majority of medieval objects in the Museum are Wade collection, expressing the interest of J. H. Wade in this period.

A feature of the Cleveland Museum are its early Spanish textiles which, like many of the medieval textiles, are part of the Wade Collection. Spain was under Islamic influence as early as 711, and much of her art in these early centuries was influenced by the infiltration of Eastern ideas. The decoration of roundels, enclosing addorsed or confronted animals is but one of these borrowed themes. The city of Almeria where these might have been made, was the greatest among a number of Spanish-Islamic textile centers. In the tomb of St. Bernard Calvo, Bishop of Vich (1233-43), was a particularly important find of early silks. Many graves have been opened and textiles removed, and remarkable textiles have thus been preserved. (The time of their burial furnishes a secure date after which the pieces found could not have been made.) The Museum has three fabrics from the tomb of Bernard; one (118) is 11th century, which illustrates the veneration which was given rare silks even at this early date. The design is a double-headed eagle grasping lions, arranged in horizontal rows separated by lobed borders. It suggests, but does not show, the full roundel design as do the 12th century *Lion Strangler Silk* (119) and the *Eagle Silk* (120) from the reliquary of Santa Librada in the Cathedral of Sigüenza. The latter was reputed to have been brought from Almeria in 1147 by Alfonso VII, as was a

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116



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118 51.92



119 50.146*



120 52.15

-132

second silk (121), with the same fascinating provenance. A fifth piece (122), a fragment of the cope of Abbot Biure from San Cugat des Valles, is Spanish, Mudejar, 12th century. It is fortunate to be able to associate with these textiles two wooden statues of the Virgin and St. John (123, 124) from a crucifixion group, given by Mr. and Mrs. F. F. Prentiss. They are Castilian, about 1275, and retain the original polychromy and the design of their textile fabrics in such good state that it gives an idea of how they actually looked and how they were used.

All of the textiles under discussion are Spanish, Hispano-Islamic, Wade collection. The strange vicissitudes which sometimes preserve textiles are illustrated by a fragment (125) found in good condition beneath metal bosses on a manuscript binding at Vich. Several other fragments from the same manuscript are in other collections. The motif of confronted musicians enclosed in roundels is Islamic—one repeat of the design is illustrated. A rare tapestry weave (126) has a rich design of interlaced bands and stylized palmettes, enhanced by the use of gold wrapped thread. Historically as well as aesthetically important are the rich fabrics (127, 128) known as the vestments of San Valero, reputedly bought in Tarragona in 1279, given to the church of San Vicente, in Roda, and later passed on to the Cathedral of Lerida. The first (127) is a compound cloth, richly woven with gold, the second (128) is in tapestry technique with a design of *laceria*, or interlacing, and the whole is so heavy with gold that the material seems almost gold itself.

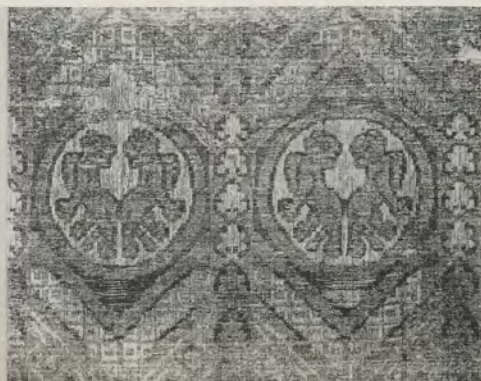
Another group shows the evolution of 14th century design. The first (129) has a typical knotwork design on white and the effective use of Naskhi inscription in yellow on a rose-red ground. In 130, a knotted and interlaced Kufic design is reserved in red against a gold ground, within an all-over pattern of superimposed arch-like

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50.4



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124





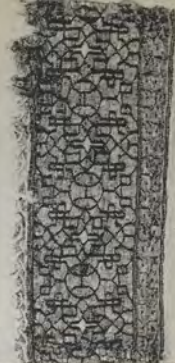
125 32.137



126 52.105



127 22.1077



128 28.65

forms. Another 14th century motif is seen in the silk (131) with a design of roundels formed by interlaced bands, in gold thread, enclosing foliate devices. The last piece, (132), is 15th century, composed of a central band with knotted Kufic, framed on either side by bands with Naskhi inscriptions in cartouches, knotwork, and crenelations. This decorative use of writing is characteristically Islamic.

Two large capitals, a memorial to Mrs. John L. Severance, the *Annunciation* (133), and the *Ascension* (135), form the central part of an ensemble which, with a series of small capitals, came from the Romanesque Collegiale of St. Melaine at Preuilly-sur-Claise in the *Indre et Loire*. This region in the western part of France was touched by Romanesque ideas which came from Languedoc in the southwest. The drapery with double folds flaring at the bottom, and the accentuated movements show these influences. Another capital (134), also Severance, from southern Italy, was reputedly found in a house at Trani in Apulia. It connects in style with a fragment encased in a wall of the Cathedral of Monopoli south of Bari, dated 1107, and must be from the same atelier. This point in southern Italy was on one of the main pilgrimage routes which led to the tomb of St. Nicolas of Bari. The sculptors there had many connections with sculptors in Lombardy and, at a later time with those of southern France.

Three ivories and a marble sculpture show the developing French Gothic. The seated statuette of the *Virgin and Child* (138), a gift of Mrs. E. B. Greene, is 13th century. It has frontality of pose and the mystic smile of early Gothic, and the child has the winsomeness which later turned into mannerism. An ivory plaque (139), joint gift of J. H. Wade and J. L. Severance, shows clearly this tentative smile, and the *hanchement* or sway of body, typically early 14th century. The smile of the Virgin

129 40.609



130 39.35



131



132 45.417





133



134



135

and the angel bearing the crown have something of the quality of that in the "Golden Virgin" of Amiens. The triptych (137) came from the Leichtenstein collection and is later 14th century. Here is more sophistication, and the figures have an added heaviness. *The Angel of the Annunciation*, in marble (136), a Wade purchase, with its elegance and refinement, is also of the early period. It came from the Church of Javernant in the Aube. The Virgin belonging to the group is in the Louvre.

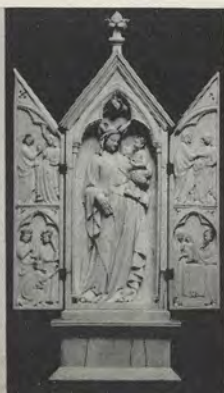
The Museum's German sculpture is headed by the famous *Christ and St. John* (140), which dates from about 1280. It comes from the area north of the Lake of Constance and was formerly in the Castle of Schuelzberg. It is one of a small group of similar sculptures which centered around a cult of the Sacred Heart of Jesus, this piece, according to German authorities, being the earliest in date. The Christ figure with its frontality and formal stiffness contrasts with the relaxed and sleeping St. John. How wonderfully the artist has created a mood. The hand of Christ lies upon St. John's shoulder, their hands barely touch, yet by these indications the artist has given a sense of mystic union. The piece has the additional beauty of finely preserved polychromy. The *Reliquary of the True Cross* (141), German, School of Cologne, has a decorative inscription which indicates its date, 1214, and tells of the vicissitudes of the fragment of the True Cross which the reliquary originally contained. No inscription aids in identifying, exactly, the rock crystal and gold cross (142) but the use of gold sets it apart from the majority of crosses and makes likely its traditional association with the Emperor Rudolph. This precious material seems to have been used especially for crosses of royal provenance. It is German, second half of the 13th century.

The illuminated page (143) is Wade, it is also German, from Saxony in the late 12th century. A remarkable embroidered lenten cloth (144, 145), German, second

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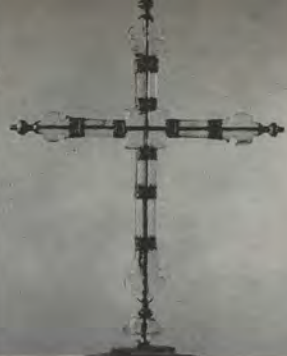




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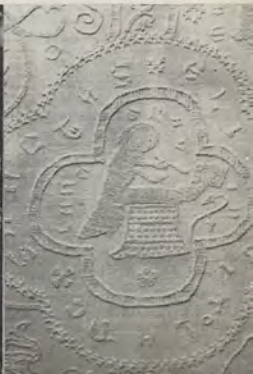
half of the 13th century, was made in the Abbey of Altenburg on the Lahn, under its Abbess, Gertrude, daughter of St. Elizabeth of Hungary, Landgravin of Thuringia, who was so closely associated with Marburg. The variety of stitches gives an effect of polychromy to its white on white design, and the style and form of the gothic letters in the inscription support the date. Another later piece from the same source is in the Metropolitan Museum of Art.

An illuminated manuscript can give direct insight into the artistic ideals of a period. Further, the fact that they were preserved within a book provides the added security that their condition is good and their color unchanged. The French *Table of Consanguinity* (146), with its formal dignity and clear linear style, is late 13th century. The same characteristics appear in an *Annunciation* (147). There is, however, in this miniature a greater warmth and elegance which come in part from subject matter. The architecture, with its broken cusped arch, capitals, and columns banded in the middle, is mid-13th century in style. An English *Christ in Majesty* (149), has a distinctly English flavor, a kind of forthrightness. It is a masterly design—Christ enthroned, seated upon a rainbow—this is Marlatt collection, the others are Wade. A Germanic page from Regensburg with a similar theme, *Christ as Judge* (150), is 14th century. It is much less stylized; the drapery is free and flowing, and the position of the figure is more relaxed.

An extremely rare plaque (148) has the same clear-cut precision of style as the other 13th century pieces shown, although in quite a different medium. It is translucent cloisonne enamel on gold, associated with the Parisian goldsmith, Guillaume Julien, who worked in the last half of the 13th century. Pure 14th century in style, however, are a reliquary (151) and a cross (152), rare examples of the atelier which repaired

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the Altar by Nicholas of Verdun at Klosterneuburg near Vienna after it had been damaged by a fire about 1322. This artist, who may be Austrian or West European, uses motifs of heart-shaped leaves, trefoil leaves, and motifs such as the pelican and lion cub, symbols of Christ, all of which set him apart. Also English and 13th century is the orphrey band of *opus Anglicanum* (153). Its national characteristics are as clear as in the miniature (149).

The regional styles of Italy show clearly in the illustrations of Niccolo di Ser Sozzo's *Female Saints* (155) and the marble, *Madonna and Child* (158), a memorial to H. G. Dalton, which give a picture of the courtly and spiritual world of Siena. Niccolo was close indeed to Simone Martini who with Duccio was the greatest Sienese painter, and this tiny miniature (155) has Simone's linear elegance, exquisite color, and refinement. The marble sculpture (158) is by Giovanni di Agostino, *capo-maestro* of the new Cathedral of Siena, begun but never finished because the plague of 1348 tragically made it impossible for Siena to fulfill her dreams of being a great power. Giovanni di Agostino's delicate gothic style, as exemplified by this piece, a style which he also used on the few sculptures he made for the new Cathedral, was in contrast to Giovanni Pisano's more powerful work for the old Cathedral. This Pisan tradition of Giovanni's, softened and feminized by Florence, shows a generation later in the *Angel* (154), a Huntington accession, dated c. 1350. It is attributed to Giovanni and Pacio da Firenze, artists who worked on tombs in the church of Santa Chiara in Naples. It has also been called the work of Tino da Camaino, but the first attribution seems preferable.

The Florentine tradition of form is seen in the Wade manuscripts and embroidery. The illumination, *Coronation of the Virgin* (159), by the Master of the Beffi Triptych,

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is by an artist working in the Abruzzi who knew the tradition of Giotto, while the embroidery (156), perhaps by Geri di Lapi, shows the spatial forms of both Florence and Umbria. Another manuscript of great beauty is the *Crucifixion* (157) signed by Niccolo da Bologna who is the most important Bolognese figure. Its form, sense, and intensity are in marked contrast to the flat patterning of 160, which is Genoese or Neapolitan, reflecting the sophistication of the Angevin court.

Italy was a great center of the textile arts from the 13th century on. Even in the years preceding, Sicily had been a crossroads for influences from the East and from Spain so that types of design moved back and forth. For that reason it is hard to say whether this diasper weave (161) is Spanish or Sicilian. It is 13th century certainly and its roundel design with addorsed griffons has a clear Eastern derivation. Lucca in central Italy was also active in the 14th century and the earlier style there, with animal figures, developed particularized characteristics derived from Spanish motifs. In 162 ovate forms support, in alternate horizontal rows, pairs of confronted and addorsed gazelles and pairs of confronted and regardant eagles. Animal forms which seem to be heraldic devices, flying birds, and pseudo-Arabic letters mark another later Italian style (163) which shows direct influence from Chinese or other oriental sources.

Fifteenth century designs, for a time (see 164), retain some of these earlier characteristics, but the figure design of the *Annunciation* is typically Renaissance and Florentine. It was in this century that Venice became a leader in the manufacture of velvet, the close connection with the eastern Mediterranean bringing it directly in touch with oriental fabrics. The pomegranate design begins to be used here, (165), combined with a design of confronted peacocks and a fountain, and with addorsed



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161 52.105



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163 28.653



164 31.61

harts in a wattled enclosure. All of these are Wade collection, except **164**, which is Allen. The Textile Arts Club gift (**166**), a silk with a typical ogival pattern with enclosed flowers and pomegranates, follows this type. Particularly splendid are the two Allen velvets: the boldly designed purple velvet (**167**) with an undulating band of leaves and pomegranates; and the velvet with a six-petaled star design of flowers, enclosing Medici arms (**168**), which has therefore been called Florentine.

Majolica is an earthenware covered with a tin glaze which forms a slip-like white covering on which the designs are painted and then fired to secure permanence. This technique appeared early in Spain and its influence was strong in the later development of the craft in Italy. Three remarkable pieces, an albarello, a deep bowl and a smaller bowl (**169**, **170**, **171**) from the Humphreys Memorial, illustrate one of the earliest Spanish types from Paterna, a center outside of, but close to Valencia. The characteristic decoration of Paterna ware is green and manganese purple on a white or cream-colored slip. The designs are bold, often including pseudo-Arabic letters and strongly drawn human figures, or bird and animal subjects. Textiles such as the Hispano-Islamic 14th century fragment (**173**) show a banded design in vertical stripes with a Naskhi inscription in white outlined with yellow on a blue ground. The design motif is not dissimilar to that of the albarello (**169**).

A later 15th century fabric (**172**) which is Spanish, Mudejar, has patterns on a dull mustard yellow ground of large flowering plants and birds. The tiny flowers appear again in ceramic ware (**175**). Because of the strong Hispano-Islamic influence in the Majolica ware (cf. **174**, **175**), it is generally referred to by the name Hispano-Moresque although made after the Islamic period. The plate (**175**) is from the main center, Valencia, and is decorated in dark blue with the brilliant tan colored



165 45.66



166 40.370



167 31.63



168 18.310



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29.83

luster that distinguishes these pieces. There is usually a very widespread inter-relationship of design between the crafts at a given period, and the great 15th century rug (176) which came from Guadalajara, recalls designs of tiles and textiles. The octagonal designs with central stars arranged in rectangular panels form an effective repeat.

In the years around 1400, Burgundy was the most powerful province in France, more important than the central power itself. Duke Philip the Bold, his brothers Charles V, King of France, and the famous Duc de Berry, were sons of John the Good, of France. Philip, however, ruled the Low Countries as well, and Dijon, capital of the Duchy, quickly became the focus of important artistic developments. Claus Sluter, and his nephew, Claus de Werve, created great sculptures at the Chartreuse de Champmol, among them the tomb of Philip the Bold with a recumbent figure of the Duke and, around the arcaded base, 40 small mourning figures. Later the second tomb of John the Fearless was commissioned. When tombs were removed to the Chateau in Dijon at time of the French Revolution, a number of these mourning figures were removed. In French private collections for 150 years, two of them were secured in the open market in 1940, by the Museum, through the Wade Fund. One is by Claus de Werve (182) from the tomb of Philip the Bold, the other by Antoine le Moiturier from the tomb of John the Fearless (181).

Burgundy was a luxury market for fantastic and beautiful objects. The unique *Table Fountain* (179) silver gilt and enamel, sparkling with wine or perfume, must have added gaiety to a festive board. Only a great lady could have worn the splendid necklace (177) in gold and enamel. The *Triptych* (178) in gold and translucent enamel enclosing a cameo of extraordinary rarity might have been made for



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176 52.51



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Anne de Beaujeu. All three are in the Wade collection. Toward 1500, on the other side of France in the Loire Valley, Michel Colombe brought late gothic sculpture to an effective climax. Two marble sculptured heads (180, 183) given by W. G. Mather, are typical, done by an artist who is not as cold and restrained as Colombe, but instead warm, personal, and introspective.

The courtly world of love and war which interested French artists of the late 15th century is shown in an exquisite miniature page (185) from the Marlatt collection, with its flowered border and its fantastic animals. Illuminated by Maitre Francois, close follower of the great Fouquet, it represents the encounter of Priam and Helen before the gates of Troy. The scene is set in a landscape with architecture which might well be that of the Valley of the Loire. In another medium, tapestry, a Huntington gift, the story of Perseus and Andromeda (186) is told with this same romantic and delightful naivete. Andromeda is saved from a fearsome dragon by Perseus, arrayed magnificently in gothic armor, while to the left they are married, to live happily ever afterward. This came from the important Franco-Flemish center of Tournai, and was made about 1480. The *Flight into Egypt* (184), also Franco-Flemish c. 1480, like the Perseus and Andromeda, has no formal border; it is divided into three scenes: the Massacre of the Innocents, the Flight into Egypt, and the Presentation in the Temple. In the background are unusual iconographical representations from the Apocrypha: the farmer who seeds miraculously growing wheat to hide the fleeing family; the idol on a column who bows to the youthful Christ. It is one of an important group of tapestries in the Severance collection. The earlier tapestries are designed as flat decorative patterns and only about 1500 does a border develop, a feature which becomes more important as tapestries evolve. This

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42.826



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is seen in the *Court of Love* tapestry (187) which is 16th century, Flemish, from Brussels. Here is a theme somewhat related to 186, showing three crowned queens enthroned to preside over minor episodes of love and marriage. These tapestries became more and more like pictures until in the 17th and 18th centuries their borders were actually copies of frames.

The Museum has a small but outstanding collection of German art, largely in the Wade collection. From Carolingian and Ottonian periods through the Renaissance, each period is represented by masterpieces. The Renaissance was late in crossing the Alps and the last flowering of Gothic in Germany came when Italy was completely dedicated to the Renaissance ideal. Four sculptures which date in the first decades of the 16th century show, in drapery and gesture, in highly subjective approach, the almost baroque exuberance of movement in this period. The tiny boxwood *Weeping Virgin* (189) is by Veit Stoss, the famous artist whose major works are in Nuremberg and Cracow. Tilman Riemenschneider, also associated with Nuremberg, came from Franconia and many of his sculptures are preserved in his native Würzburg. The *St. Jerome and the Lion* (188), carved in alabaster, is similar to other small sculptures by him in a related material in Erfurt. Sensitive and concerned, St. Jerome draws the thorn from the foot of the legendary lion who, in patient calm, draws strength from his sainted patron. Hans Leinberger's great *Crucifix* (190) with graphic drapery accentuating the anguish of the dying Christ, is typical of this artist whose major work was in Landshut, 1525-30. The *Pieta* (191) by the Master from Rabenden, dated c. 1515 is the finest work of an artist of the Chiemsee region in far southeast Germany. Unique is the *Manuscript with the Four Evangelists* (192), Marlatt collection, illuminated by the Master of the Hausbuch; it dates after 1480, the only manuscript

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161.27



✓ 187





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known by this famous graphic artist. In the small tapestry, given by L. C. Hanna, Jr. in memory of his mother, of the *Virgin and Child with Saints* (193), woven c. 1490, St. Sebaldus of Nuremberg can be identified, indicating it was made for that city. Much earlier, c. 1420, is the *Madonna and Child* embroidered orphrey (194), with the typical mannered drapery of the period in Bohemia.

The Armor Court is one of the features of the Museum. It contains the large collection of arms and armor given by Mr. and Mrs. John L. Severance at the time of the opening of the Museum in 1916, and added to by them from time to time. The collection was in large part that of Frank Gair Macomber, supplemented by acquisition of pieces from Bashford Dean, former Curator of Armor at the Metropolitan Museum of Art. A suit of gothic armor (195) is typical of functional 15th century suits, where simply ribbed lines conform to, and accentuate the body they protect. What a contrast to it is the 16th century German Maximilian suit (198) where the emphasis is on dress rather than use. It copies in many ways the vagaries of puffed and elaborate costumes in fashion at the time of the Emperor Maximilian. The severely simple and effective *Chapel de Fer* (199), c. 1450, was made by the famous Milanese armorer, Tomaso Missaglia whose mark can be seen clearly. A contrast shows also between the beautifully streamlined late 15th century *Armet a Rondelle* (200) where every line encourages the glancing blow, and the 16th century Italian *Cabasset* (201), with its decorative features accentuated by beautifully embossed and gilded designs. This is frankly, parade armor made for show. The fineness of decorated pieces is evident also in the *Espalier* or shoulder plates (197), Italian, 16th century, by one of the best known Italian makers, the Negroli of Milan, or in the parade form of the *Rondache* or shield represented by three extremely

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fine examples. All of these are 16th or 17th century in date; the one illustrated here (196) is a German shield decorated by Peter von Speier with *mer-centaurs* in combat. The collection has swords, rapiers, daggers, crossbows, and a varied series of pole arms. The effect of the Armor Court is heightened by four figures on horseback.

The first generation of Italian Renaissance sculpture is marked by two pieces by Luca della Robbia, a marble *Head of a Singing Boy* (208) in the Wade collection and formerly in the Dreyfus collection, and an enameled terra cotta, *Madonna and Child* (202) bequeathed by J. L. Severance. The latter is in Luca's simple, serene mood with a white enameled Madonna profiled against a deep blue. The *Madonna and Child* by Mino del Reame (203) presented by Mrs. Leonard C. Hanna, is related to the work of another early artist, Mino da Fiesole. In fact this piece has been attributed to him. Instead, it seems to be an artist influenced by Mino who worked in Naples and Rome, the piece actually coming from the ciborium of Santa Maria Maggiore in Rome, demolished in the last century. Other pieces are encased in the apse of the Basilica. The forceful design and excellent modeling separate it from Mino da Fiesole's often structurally weak figures.

The next generation of Florentine sculptors were more relaxed and the grace of the polychromed terra cotta *Madonna* (204) by Rossellino exemplifies well this characteristic. *St. John the Baptist* (207) by the Master of the Statuettes of St. John is by a Verrocchio follower, also in the second half of the 15th century. The *Christ Child* by Baccio da Montelupo (205) was made to replace a broken figure by Desiderio da Settignano in the ciborium of San Lorenzo, Florence. In the 19th century when the original figure was repaired, this piece was sold to a Russian collector.

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These three sculptures are all in the Severance collection. Quite different is a panel from the tomb of Visconti-Saliterno, formerly in the collection of Prince Trivulzio (209), by Amadeo, the Milanese sculptor. The drapery clinging to the body, modeled in flat broken planes, is North Italian in feeling, influenced by Mantegna. The *St. Margaret* (206), Wade Fund, by Antonello Gagini, the Sicilian sculptor, with its fullness of folds and drapery, moves towards the amplitude of the mid-16th century.

Manuscript illuminations reflect current styles in the painting of the period. Belbello da Pavia, in his *Annunciation* (213) compares very closely with the gothic art of Giovannino de Grassi in Milan, or with the courtly and imaginative art of Verona exemplified by Stefano da Zevio and Pisanello. But the long oval faces, drapery, and landscape details are Belbello's own, defining a precise personality. Also Lombard, first half of the 15th century, is the *Assumption of the Virgin* (212) with characteristic Lombard color and types, which suggest the influence of Michelino da Besozzo. The artist also seems to have been influenced by Fra Angelico, or by Masolino who worked in nearby Castiglione d'Olona. In any case it was an artist definitely looking towards the Renaissance.

Purely Renaissance is the *Pieta* of Mantegna (211), typical of the Paduan School, and the second half of the 15th century. Here is stark sculptural realism, forced perspective with the middle distance omitted to give greater three-dimensional quality. The striated rocks, the tiny pebbles, the draperies clinging to the body, the colors shot with gold are Mantegna's; his style influenced all surrounding centers and the greatest painter of nearby Ferrara, Cosimo Tura, was his pupil at Padua. All of the manuscripts are Wade collection except the *St. Jerome in the Wilderness* (215),

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from the Marlatt collection, which like the page from a Gradual (210) is close to Tura, if not actually by his hand. They show Paduan characteristics with an added emotional mannerism typical of Ferrarese work. St. Jerome kneels before an altar and a crucifix, in a kind of lunar landscape, swept by linear movements which mount almost to an emotional frenzy in the figure of the saint. Again this same intensity and tortured quality characterize the drawing of the very rare tapestry, *The Lamentation* (214), Severance collection, woven, from a cartoon by Tura, in a short-lived but brilliant tapestry workshop in Ferrara.

Reference was made in the discussion of Hispano-Moresque majolica to the influence that Spanish technical processes and design played in the development of majolica in Italy. The same method of decorating a stanniferous or tin glaze with design was used, but Italy soon found her own creative and personalized approach. There is a hint of Spanish fashion in the blue designs of the oak leaf jars (216), but the use of portrait profiles is purely Italian. This oak leaf design came early, centering in Florence in the middle of the 15th century. Nearby Caffagiolo also was a center for earlier ware made under Medici patronage, and the double-handled vase (219) with profile portrait and design of peacock feathers and briony is typically 1475-80. The briony motif recalls designs of Hispano-Moresque plates. The use of a profiled figure in a reserved area was also employed in the ceramics of Faenza as was the peacock feather motif. The drug bottle (217), c. 1480, from this center has a brilliant rendition of a running hound placed within an irregular field.

Design becomes realistic and more pictorial as the century turns. The *albarello* (218) from Faenza which dates about 1500-10 shows this clearly, as does the figure

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on it, perhaps from an unknown engraving by Jacopo de'Barbari. This realistic and decorative phase continues, and the magnificent plate from Deruta, c. 1520, (220) has rich ornamental features and a beautifully drawn woman's half figure. It has the golden pearl luster typical of objects from Deruta. All the majolica pieces illustrated are from the Wade collection, except this piece given by W. G. Mather. The other two pieces, *The Three Graces* (221), formerly in the Hermitage, and a *Decorative Plate* (222), are both by the great potter of Gubbio, Maestro Giorgio, and dated 1524-25. Gubbio's specialty was a rich ruby luster and these pieces, magnificent in design, luster, and condition, rank among the finest pieces from this kiln. Glass became almost synonymous with Venice and Venetian glass from Murano was one of the luxury items sought after everywhere. Early enameled glass of the late 15th century is excessively rare; besides those in Cleveland, there are only a few examples in America. The *Ewer* (224) with its dark blue glass and portrait of a woman in a roundel, coming from the J. P. Morgan sale, is one of this exceptional group. Equally rare is the *Goblet* (225) with a subject decoration of Cupid and the Three Graces and the story of "The Monkeys and the Sleeping Beggar." But, most remarkable of all is the milk glass *Marriage Beaker* (228) with medallions containing profile figures, one resembling closely the *Courtesan* of Carpaccio. There are only a handful of these examples of milk glass known. Also early is the *Majestic Cup* (227) with its molded form and the beginning of the scale pattern which became so common after 1500.

From Venice came, as well, typical painted enamels in blue and green decorated with arabesques in gold. The enamel *Ewer* (229) is a rare shape but its decoration characterizes the whole group of pieces fashioned in this workshop. Turning to

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Florence, the *Roundel* (223) with the Coronation of the Virgin is a 15th century embroidery in astonishing condition. Its design shows a close relationship to paintings by Lorenzo Monaco. Dated later in the century is the *Niello Book Cover* (230), made at the order of Cardinal Balue and bearing his coat-of-arms. This like the other objects is Wade collection, and is among the rarest examples of *niello* known. Finally another exceptional object is a *Medici Plate* (226) a Severance purchase, product of a 16th century atelier in the Medici Palace in Florence which produced relatively few pieces. Only about 60 pieces have been found of this ware. In the attempts to achieve true porcelain this was one of the ateliers that was almost successful.

Rare 15th century bronzes are represented by two Sienese sculptures, one the powerful *Nude Man* (232) known in two examples, in Cleveland and in the Jacquemart-Andre Museum, Paris. It dates toward the end of the 15th century and is unquestionably by the painter-sculptor, Francesco di Giorgio. This and the other pieces, except those specifically noted, are Severance collection. Close in date is *St. John the Baptist* (231) gift of Mr. and Mrs. S. A. Millikin, in gilt bronze; it is a statuette which has the tentative elegance of Sienese works, c. 1500. Padua, in northern Italy, was the greatest center then for small bronzes. Donatello in working on the High Altar of Santo in the mid-15th century had left a legacy of influence; the *Woman with Cornucopia* (234), Wade collection, a Paduan bronze of the later 15th century, shows that. The most important later result, however, was the sculpture of Riccio, greatest of early 16th century Paduan artists. The unique *Satyress* (233) a Millikin gift, the fine *Inkstand* (239) and remarkable *Paschal Candlestick* (236), a major piece of bronze casting, show his style. Unidentified, but North Italian, is the elegant *Venus Prudentia* (240) with effective gilt-bronze patina.

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In early Venice, Jacopo Sansovino worked the greater part of his life and although he added "Fiorentinus" to his signature, the larger number of his works remain in his adopted home. His influence on Tintoretto was particularly noteworthy. Compare his *St. John the Baptist* (238) with Tintoretto's *St. John* in Cleveland's "Baptism." Similarity of pose, body structure and facial characteristics are very marked. The *Madonna and Child* (237) signed by the artist, in the manner noted, is, in its solid modeling, close to pieces Sansovino did for the balustrade of the choir in St. Mark's, Venice. A later Venetian sculptor, Danese Cattaneo, left brilliant work in his native city. The *Nuptials of Peleus and Thetis* (235) is a characteristic work by his hand.

The High Renaissance in France is a fascinating moment in the long history of art. Italian painters and architects brought in to decorate the Palace of Fontainebleau near Paris left a legacy there, later interpreted by French artists in a typically French way so that it became a style in itself. Proportion and interpretation of motifs were completely altered. This is markedly so in four remarkable pieces of furniture, all Severance collection, and all made in the second half of the 16th century. The *Oak Chest* (246) similar to one in the Louvre, is a French rendition of an Italian *cassone*, but its proportions are completely changed. The carved panel recalls Fontainebleau motifs as do the caryatid figures. Its provenance is Normandy. The *Dressoir* (244) and *Table* (245) are of the same period, from Burgundy. In them is felt the rich exuberance that characterizes the art of that province. The caryatid was used in their architecture, and here in the *Dressoir*, most effectively. Pendant knobs are used to decorate corners; animal heads or human masks appear in profusion. The stylized motifs attached to the columnar legs of the table are

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typical. The table reputed to have been made for Francis II of France and his wife, later Mary, Queen of Scots, is magnificently decorated with marquetry. The more sober *Armoire* (241) came from Lyons, Molinier using it as his type piece. Associated with them in spirit is the rare St. Porchaire ware, also called Henry II ware and associated with Diane de Poitiers whose symbol, the three entwined crescent moons, appears often. Two of the five Cleveland pieces are the *Bouquetier* (242) and the *Cup* (243) which are Wade collection. In this faience, designs are stamped into fine paste and filled with colored clay to give a patterned effect. All the motifs of French renaissance design are used in profusion. About 80 pieces are known to exist.

The German Renaissance in contrast with the French was more stolid and burgher-like, less exuberant. Characteristic was their interest in the plaquette or medal. The rare *Adam and Eve* (249), a Severance piece, by Ludwig Krug, known in only two examples, is dated 1515 and is associated with influences which came into Germany from Italy at time of Duerer. The small relief of *Christ in Garden of Gethsemane* (248) is of the same date, carved in finely grained Kelheim stone by Adolf Daucher, who decorated a chapel for Fuggers at Augsburg. He used this material for similar plaquettes, a number of which are in the Metropolitan Museum of Art. Boxwood or other fine grained wood were favorite materials. The *portrait of Georg Knauer* (247) by Peter Dell, Habich lists as this artist's masterpiece. It gives the likeness of an important historical personage of the time in sober and solid fashion. Note the transformation of Italian architectural motifs in its frame.

Peter Floetner, a renowned worker in bronze, illustrates in the *Mortar* (251) how he intertwined his design with natural forms, grasses, leaves, even at times tiny animals cast directly from nature. With them he used figure subjects in German

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manneristic style. A fantastic object in gilt bronze, also highly mannered, is a scale (252). Like the two preceding pieces it is in the Wade collection and may be by the hand of Jamnitzer, famed goldsmith of Augsburg. It is a mixture of various renaissance motifs combined with great skill and exquisite technical proficiency. The famous *Medallion of the Trinity* in silver (250), gift of G. Garretson Wade, is one of few known of this piece by Hans Reinhart, the Elder. A final rarity is the model in Kelheim stone of a medal (253) of Pope Alexander V by Tobias Wolff, Severance collection, which, with several other Cleveland pieces, formed part of the private collection of Empress Friedrich, daughter of Queen Victoria.

German decorative arts of other types are well represented by a few pieces. The *Double Mazer* in wood (255), Wade collection, has two gilded medals of Albrecht Duerer which are unrecorded in the lists of known examples of this rare medal by the sculptor, Matthes Gebel. They are mounted in the top and bottom of the Mazer and bear the date of Duerer's death, 1528. A faience *Owl* (254) gift of Rosenberg & Stiebel, Inc., is dated 1540. It is one of a very few known; one of the incunabula in the early history of German pottery. There are also a series of "Humpen," the large drinking glasses (251) decorated in enamel which are so characteristically German. One piece (258), a Mrs. H. W. Cannon gift, is dated 1568, the others are later; all came from the Rothschild collection in Vienna. A small collection of later pieces was formerly in the Neuberg collection. These included a *Hohlbaluster Cup* (260) signed by the noted engraver, Hermann Schwinger, of Nuremberg, and dated 1680. Its engraved scene represents the *Panierplatz* in his native city. Early 17th century is the *Flute Glass* (261) from Thuringia, as fragile and light as a bubble, with exquisitely engraved mythological scenes. Both are from Severance collection. Another unusual

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item is a rare enamel on glass with a representation of the *Annunciation* (259); this may be either French or German and is 17th century. Its design is very close to the German engraver, Valentin Sezenius. The Museum has two engravings by his hand. This, and the enameled *Hat Jewel* (257), in gold and enamel are Wade collection. The jewel is of French provenance dating to the mid-16th century. These jewels were used as decorations on men's hats and were distinguished objects made by the leading goldsmiths of the day. *Christ at the Column* (256) a Severance purchase, is a signed and dated sculpture in gilt bronze by the famous Johann Hagenauer of Salzburg and represents, at its best, the baroque sculpture of Austria.

English needlecraft of the Elizabethan period, 16th century, is well represented by two pieces of a cap (264), Allen collection, in gold, silver, and silk embroidery on a linen background. The design is of scrolls and ogives enclosing motifs of flowers and leaves. The *Mirror Frame* (265) from the Severance collection, embroidered in stump work, is 17th century. Figures which may represent Charles I and Henrietta Maria, meet at a fountain above which hovers a cupid; there are fantastic animals, and below by a lonely pool, sit two romantic figures. Also from the Charles I period (1625-49) are three strips from an altar frontal or antependium (263) with scenes from Biblical and English history, in petitpoint. This is part of the Wade collection, as is a charming square (262), possibly part of a curtain or bedspread, James I period, beautifully embroidered with rows of various garden flowers, insects, and animals.

English ceramic figurines of the 18th century were used effectively as decorative features in interiors or as cabinet pieces. Such a piece is the Wade *Madonna and Child* (269), one of the extremely rare religious subjects. It is from the best period

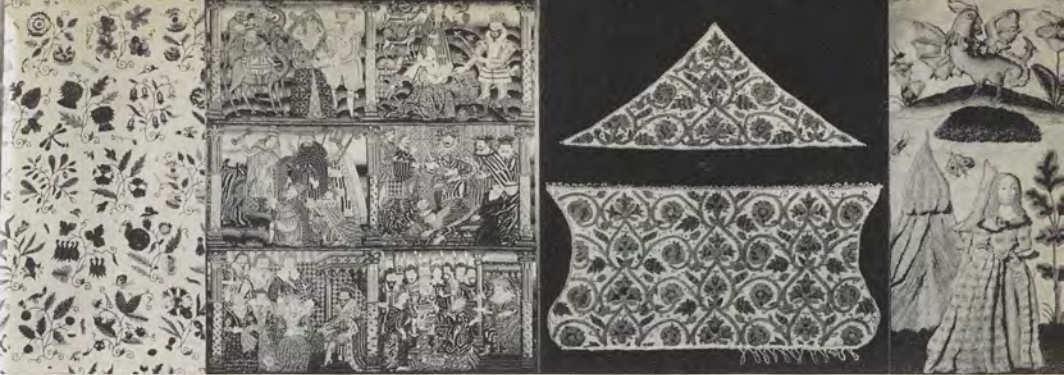
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of the Chelsea factory with the "red anchor" mark, c. 1755. The *Itinerant Musician* (266), given by Mr. and Mrs. Lesley Sheaffer, is also of this same manufactory and date. It shows the characteristics of color, paste, and refinement of design which mark the best pieces of the "red anchor" period. Also very fine is the *Shepherd* (268), presented by Mr. and Mrs. A. M. Luntz, one of a pair made in the Bow factory. Particularly exquisite is the modeling of the tiny flowers which are a specialty of Bow ware. *Spring* (267), one of a set of the four seasons, Bristol, c. 1775, a bequest of Mary Warden Harkness, is representative of ceramics which come as close to harder paste as that of any factory in England. No early English ware is really true porcelain; it is instead a kind of bone china.

The earliest piece of English silver in the Museum is a *Tankard* (272) silver gilt, by a London maker whose name is unknown. His initials are recorded even though no name is attached. It is an early type with a flat top and is dated 1665. The very simplicity which characterizes it, gives it style, and its sense of proportion and the exquisite texture of the silver add to its charm. The *Caudle Cup* (271) and the preceding piece are gifts of Mrs. Frederick S. Fish. The cup is in heavy metal, made about 1686. Its place of origin is London and the initials of the maker are recorded but the name cannot be identified. It is one of the early large decorated pieces, used probably more often as ornament than for the actual purpose for which it was made. Caudle was a drink, a thin gruel of milk, ale, spice, and sugar which passed from hand to hand in such a cup at a baptism or family ceremony. The very early use of *chinoiserie* subjects for decoration is notable, as is the exquisite workmanship shown in the shape and elaborate finial.

The gilt-bronze plate (273), Severance collection, by Paul de Lamerie, c. 1740, is

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a very rare item which served as a model for an elaborate silver plate now in the collection of the Earl of Ilchester. De Lamerie, of French Huguenot extraction, was one of the most able of English silversmiths. The popular silversmith at the end of the 18th and the beginning of the 19th century was unquestionably Paul Storr. He was the royal silversmith and his wares were sought everywhere then, as they are today. Much of his work shows great elaboration and one of the most sumptuous of his creations is the exquisitely modeled *Centerpiece* (274), Grasselli Memorial, which belonged to the Duke of Abercorn. It is really a sculpture in silver. Another Storr piece, more controlled in its elaboration, is the well-designed *Two-Handled Cup* (270) Severance, which may well have been a trophy cup. The Museum possesses some first-rate English chairs from the Severance collection that illustrate the evolution of style from the Charles II period through Chippendale. Earliest is the Charles II side chair (283), 1660-70, with its twisted stretcher and legs and carved headpiece tenoned between twisted balusters. Then comes a development in an armchair (282) of 1680-85, when the balusters are turned not twisted—note the Flemish scroll in the design which forms the front stretcher. A beautifully carved James II armchair (281) with petitpoint seat shows the later tall, carved, and pierced back in the French taste, with Flemish scroll on the front stretcher. It is one of the finest pieces of the series. In the next armchair (277), 1685-95, there are the cross stretcher and other elements which mark the transition from James II to the William and Mary period. After this there are a number of William and Mary side chairs, two of which are reproduced, (276, 278); both have the flat Flemish serpentine stretcher and elaborate crestings. The former is part of a set which belonged to the Earl of Sandwich, the latter, one of a pair, is after designs by Daniel Marot. A *Pole Screen* (279), a late Georgian piece in the style of Chippendale, with a

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beautiful piece of embroidery in needle point, gros- and petitpoint, has ball and claw feet. A *Chippendale armchair* (275), in the so-called Chippendale French manner, is one of a set of four. Elegant in both its line and carving, it is richly covered in gros- and petitpoint of excellent quality. An unusual side chair of tulip wood, (284) in the Huntington collection, is one of a pair originally thought to be of Dutch origin. They have now been identified as Sinhalese, made in the first decade of the 18th century, for the Dutch market. A beautiful *Sheraton cabinet in satinwood* (280), 1785-1800, from the Allen collection, is an example of the classical influence at the end of the century.

French 18th century art is richly represented by the suite of Savonnerie covered furniture: a sofa, four armchairs, and two tapestries (286, 291) made by this royal manufactory. This especially remarkable group is part of the Severance collection, as are all the pieces referred to. Savonnerie is a tapestry made by knotting and cutting the ends to produce a fabric with a deep pile. Presumably a royal gift for the marriage of a Countess de Merode and a Count Czernin, the tapestries bear the coats-of-arms of the two families. Designed in the balanced manner of Berain, they have the stately and formal balance found at the end of the Louis XIV period, in the years just after 1700. The Trumeau or mirror (287), in gilt wood, also expresses this characteristic design pattern. Under the Regency, 1715-25, and early Louis XV period, however, the emphasis changes from symmetrical to asymmetrical balance. There is a greater freedom and gaiety in line and decoration. This change of style can be seen clearly by comparing the early *ebony cabinet* (289) with the later *Regulateur* (285). Both of these pieces are also characteristic examples of Boulle work, a name taken from the family name and applied to this technique of metal



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inlaid patterns on a background of tortoise shell. The cabinet, probably made for Versailles, has a central panel inlaid in wood on tortoise shell, a peculiarity which only occurs in the work of the greatest member of the family, Andre-Charles Boulle. The *Regulateur* came from the Gagarine family, given to them by the Empress Catherine of Russia. The richness of the new mode shows even more clearly in another clock (288); it is emphasized by the *ormolu* or gilt bronze which was used so lavishly for individual objects, or as decorative furniture appliques. A splendid Savonnerie rug (290) bears the Royal coat-of-arms and it is probable that it is the piece made for the Chateau de la Muette. Several pieces here clarify the design change from the balanced formality of late Louis XIV style to the asymmetrical decoration of the Regency and Louis XV periods. The *Gaming Table* (293), early 18th century, is from the Severance collection, as are all pieces except where noted. It is typically symmetrical in its design and the use of a stretcher is a holdover from the previous century. In the *Commode* by Caffieri (298), memorial gift to Mrs. Harry Payne Whitney, the freedom of new emphasis is felt clearly in the applied asymmetrical decoration of *ormolu*. This is even more evident in individual pieces such as the *fire dogs* (292) signed by Caffieri, 1752 which bear the *fleur-de-lis* and the inventory number of the Palace of St. Cloud. Here the artist is playing with pure fancy and the swinging lines of the design suggest the flickering movement of fire itself. This same dynamic vitality is felt in the magnificent *ormolu Candelabrum* (297) from the Schloss in Dresden, sold by the Saxon Royal family after the war. It is one of a pair made by St. Germain at the order of the Dauphine of France, Maria Josepha, mother of Louis XVI, for presentation to her father, the King of Saxony. Another pair of *Candelabra* (294) from the Wade collection, in this case silver, made for the Russian court, bear the inventory number of the palace of Gatchina. Further

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they have an inscription which states that they were the work of the royal silversmith, Francois Thomas Germain. As the century goes on, design lightens and becomes more elegant and the ebeniste B. V. R. B. maker of the *Table* (296) from the Prentiss collection, gives to his furniture that final touch of distinction which makes the elaborate seem simple. The upright *Secrétaire* (295) by Boudin 1770-75, a Severance piece, is transitional; it shows avoidance of the exuberant movement of the Louis XV period. It still has a reminder of the curved line, but it is moving toward the more classical designs of the Louis XVI period.

Soft paste porcelain was one of the happy results of the endeavors of French ceramists to find the secret of hard paste, true porcelain. They used glass frit instead of the kaolin clay which they later found produced translucent hard paste. What they did make, however, had a soft and delicate quality of its own and the pieces have been greatly sought after, ever since, by connoisseur and collector. One of the earliest fabriques is that of St. Cloud near Paris, and the *Dredger* (300) with its soft milky glaze and Chinese patterns, is effectively mounted with silver of the period. Chantilly was another factory working at same time. Typical of its products is the *Cabaret* (303) or *Tete-a-Tete* made to serve the great luxury, tea, which had just come into fashion. It was really tea for two. The designs in brilliant color are the Japanese Kakemono pattern, then the vogue. Both of these pieces are Wade, the others are in the Severance collection.

Vincennes, to the south of Paris, was another ceramic center, perhaps the most highly skilled of earlier ateliers. Quite extraordinary is the *Tureen* (299) made c. 1752 with its shape derived from silverware and its charming realistic glimpse of a landscape with flowers, plants, and exotic birds. A later *Ewer and Basin* (302) from

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the same fabrique has rare applied flowers and the turquoise color introduced c. 1756. About the same time is the capacious *Chocolate Cup and Saucer* (304). Sevres was an outgrowth of Vincennes, the manufactory having been moved there in 1756. The French loved soft paste porcelain and continued to make it even after they knew the formula for hard paste. Sevres became the royal manufactory and in 1757 it developed a subtle color, "Rose Pompadour," made especially for the King's favorite, Madame du Pompadour. The *Tureen and Platter* (301) have the rare distinction of being one of a matching pair and the form again is taken from designs by the silversmith, Duplessis.

The first successful result in Europe in the search for a formula to produce true porcelain took place in Meissen about 1710. One of the last experiments which led to a final result was made about this time by Boettger who discovered how to produce fine hard paste red stoneware. Two pieces, a *Vase* (309) presented by A & R Ball, Inc., and a *Pilgrim Bottle* (311), Wade, show this characteristic product, one unpolished, the other polished. From this time on Meissen took a leadership in the ceramic field in Europe. One of the greatest directors there was Kandler, a sculptor in his own right, who introduced the making of figurines, and bird and animal figures. Pieces such as the *Parrots* (305) Allen collection, mounted in an effective *ormolu* candelabrum with porcelain flowers, and the figure of Harmony, (306), gift of Judge Untermeyer, show the use of color and beautiful modeling. A very early table service 1737-41 was made to the order of Count Bruhl a famous aristocrat of nearby Dresden. One of a considerable number of such notable services, it was characterized by the use of a swan motif and is always called the "Swan Service." A large *Plate*

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(312) given by Rosenberg & Stiebel Inc. was a part of this famous ensemble. A pair of vases (310), Wade, exquisitely mounted in *ormolu* in the French taste, are decorated with tiny applied pale blue flowers and reserved medallions showing scenes with figures in typical costumes of the time. One of these is dated 1749, and they were formerly in the J. P. Morgan collection. Typical of some of the many smaller porcelain factories in Germany were Frankenthal and Furstenberg, one represented by *Okeanos*, (307) a figure in a pure white glaze, the other by a pair of Italian comedy figures (308) in brilliant color. Both gifts were presented by A & R Ball, Inc. The Italian comedy served as an inspiration for figures in a number of the European porcelain factories throughout the 18th century.

The differences between the Louis XV and Louis XVI styles show in a comparison of the Beauvais tapestry, the *Flute Player* (313), another Severance piece, dated 1755, and signed by Boucher, with the painted panels (314), given by Grace Rainey Rogers, from the room by Rousseau de la Rottiere, the favorite decorator of Queen Marie Antoinette. The asymmetry of the Louis XV style began to go out of fashion about 1750-55 to be followed by the classically inspired mode of Louis XVI. The rediscovery of Pompeii and Herculaneum just before the mid-century played a great part in this re-orientation of taste. Balanced patterns are again important, but this time the detail is based on motifs often taken from Pompeian models. Other tapestries also show the transition from the design ideals of the Regency period to that of the later Louis XV. A Gobelin tapestry, *Air and Juno* (317), given in memory of Mrs. Harry Payne Whitney, one of a series of Seasons and Elements, has a balanced early 18th century pattern with baroque detail. In comparison, The

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Chinese Fair (318), part of the Prentiss collection, dated c. 1759, has the asymmetry that would be expected in a design by Boucher. It also bears the royal coat-of-arms. The classical detail and balance of the Louis XVI period takes over in the bed (315), a Severance purchase, made by Georges Jacob for Marie Antoinette. Both the head and footboard of this bed, as well as the coverlet, are in white satin mellowed with the years, and decorated with a Louis XVI embroidered pattern in *point de chainette* after a cartoon by the great textile designer Phillipe de LaSalle. Another textile designed by him for a chair seat (316) has a *chinoiserie* subject framed by a floral garland and a classical beaded molding. The textile (319) of which only a detail is shown was designed by Jean Demosthene Dugourc, about 1780, for a room in the Royal Palace in Madrid.

The Louis XVI manner shows in a *Work Table* (320) with tapering fluted legs, by Martin Carlin and Pafrat. Swags of drapery, rosettes, sprays of leaves, a laurel border, edgings in *ormolu*, and the use of a Sevres plaque, express the taste between 1775 and 1785, when it was presumably made for Marie Antoinette. A mate to it, in the Victoria and Albert Museum, guards a contemporary label associating it with the Queen. Earlier in style, somber but very elegant, is the *Commode* (321) signed by Rene Dubois, active from 1755 to 1790. The black oriental lacquer contrasts effectively with the rich *ormolu*. The *Banquette* (322), an "X shaped" stool, one of a pair owned by the Museum, is from the 36 made for the Salle des Jeu at Compeigne, ordered by Queen Marie Antoinette from the ebeniste Sene—they still bear the numbers of the Chateau. A copy of the original covering, recently woven at Lyon, was secured when the rooms at Compeigne were redone in the original manner.

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317 42.935

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The exquisite *Table* (323) inlaid in satinwood and other exotic woods, emphasizes their use and is beautifully decorated with classical motifs. A side chair with Beauvais tapestry (325) is one of a set of four by Georges Jacob, favorite designer of Marie Antoinette. Similar chairs are in the *Petits Appartements* at Versailles. A Canape and six armchairs (324), covered with Aubusson tapestry, are by a younger, less well known member of that family, H. Jacob. When their lining was removed for cleaning, newspapers of 1781 were found, as well as the inventory number of the design from the Aubusson factory, written on the back of a playing card. The suite originally came from the Polignac family from their hotel, the Hotel Crillon in Paris. Very seldom does one find furniture in which the woodwork and its covering are in such pristine condition. All of the French furniture is either from the Severance, Prentiss, or Rogers collection, the latter collection given by Grace Rainey Rogers in memory of her father, William J. Rainey.

American colonial silver is characterized by great simplicity, fine proportion, and beautiful texture. Derived from English and Dutch models, but tempered to the simpler tastes of the colonies, it has its own definite personality. The major portion of the collection was given by the distinguished collector, Hollis French of Boston. Perhaps for this reason a large part is of New England provenance. A Spoon (327) by John Hull and Robert Sanderson is perhaps the earliest piece of silver made in this country. With its broad bowl and plain handle, it has the essential simplicity of the American style. Hull also made the "Pinetree shillings," the first American coins. Another famous maker was John Coney; his cup (329) made c. 1700, with scroll handle and subtly molded body achieves the ultimate in effect with a minimum of enrichment. Proportion and textures were the ends sought. Edward Winslow was

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slightly younger than John Coney, but his *Tankard* (330) shows the earlier style. Proportion is broad and low which, with the flat top, gives the piece a sturdy quality. The tip of the handle has the popular mask motif. Moody Russell, a generation later, was apprenticed to Winslow, and his *Beaker* (331) for a church in Truro, is typical of much of the silver made for church use.

Perhaps the most famous silversmith family working throughout the 18th century was the Hurd family. The father, Jacob Hurd's *Cream Jug* (326) with its cabriole legs, shows mid-18th century character. The engraved and *repousse* design would not have appeared earlier. His distinguished bachelor son Nathaniel's *Teapot* (332) has the beautiful line and beautiful engraving for which he was known. His portrait by John Copley (529) is owned by the Museum and shows him with his arm resting on a book of heraldry. The *Sugar Basket* (328) by Paul Revere, famous patriot, is typically late 18th century in style; here he used the popular fluted boat shape.

Degas, best known as a painter, made many models of dancers in wax, but only one was cast in bronze during his lifetime. After his death, an edition of 73 of the best preserved received this fortunate permanence, (334), Hurlbut collection. Degas succeeds magically in portraying motion; the moment when one movement ends to flow rhythmically into another. Rodin, his contemporary, a few years younger, was interested in a related kind of realism. In fact his life size *Man of the Age of Bronze* (333), given early by Mr. and Mrs. Ralph T. King, seemed so realistic at the first showing that the artist was accused of casting from the living model. Today Rodin's sculptures are obviously part of the grand tradition. Renoir, like Degas, thought occasionally in terms of sculpture. The *Judgment of Paris* (335), a Wade purchase,

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follows a painting of 1915. Monumental in its conception, it expresses the painter's interest in volume and opulent form.

Sculptors such as Kolbe, Barlach, and Marcks (337, 339, 340), all represented in the Hurlbut collection, added artistic richness to pre-Nazi days in Germany. Each had that quality of mood and feeling with which German artists interpreted expressionism. The famous Roumanian sculptor, Brancusi, recently bequeathed his studio to Paris. His *Torso* (338), Hurlbut, expresses well the abstracted simplification of forms that attracted artists there in the early decades of the century. "Simplicity is not an end in art. Simplicity is complexity itself." These phrases explain his art which goes far beyond the realm of exterior appearances. Jacques Lipchitz was also brought up under Parisian influences. A great admirer of Rodin, he sees in his own sculpture a continual rebirth, a continuance in the ever-changing line of tradition. He came to the United States during the war and found here acceptance and freedom of expression. His *Mother and Child* (336), from the Stone Memorial Fund and Bernard J. Reis, is one of his monumental sculptures on the theme of the family.

The Chavin culture in the North Coast area of Peru was one of the earliest of the highland centers on the archaic horizon. It was a mother culture affecting local centers. The Chavin stylized feline motifs appear everywhere, as in the *Wade Gold Plaque* (345), part of a crown, with a flat all-over repousse design. The style is in essence curvilinear, and straight angular elements only emphasize this. Nearby, to the south, was the Mochica culture. The *Gold Mask* (346), from the Humphrey Memorial gift, probably Mochica, is dated slightly later. The snake motif, and the stylized mouth with tusks, are obviously holdovers from the Chavin. Much farther south in a dry non-mountainous area was the coastal early Paracas culture.



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341 46.227



342 40.528



343 40.530*



344 40.514

The necropolis there, from which the finds came, has preserved many remarkable textiles. The painted fragment of a mantle (343), with a procession of six demon figures wearing masklike facial decorations, is unique. It is, like the following textiles, a gift of Mrs. R. H. Norweb. An ensemble of three pieces, mantle, poncho (341), and headband is also exceptional, the fringed poncho having a double-headed bird motif repeated checkerboard fashion, each row facing in alternate directions. A fragment of mantle (342) has this type of repetition, also; here anthropomorphic figures with elaborate headdresses bear trophy heads in one hand, and throwing sticks in the other. Another Paracas piece is a poncho (344) with a brilliant stylized demon cat wearing a plumed headdress with serpents on either side. The Paracas textiles show the amazing technical ingenuity of these early weavers who had the most sophisticated techniques of weaving at their finger tips. Characteristic pottery was found in Paracas graves and the jug (347), a gift of John Wise, one of two, has typical Paracas design motifs and the peculiar mustard yellow background color that is also typical.

The Tiahuanaco civilization was an upland culture in Central Peru on the banks of Lake Titicaca. It was undoubtedly a development of brilliance as the comparatively few architectural and sculptural remains on the actual site, attest. The textiles and pottery found at their burial places and preserved, in part, by lack of moisture, are today this civilization's most typical remains. The textile designs are characterized by a strongly geometric approach in which stylization has been carried far, so that animal and human forms are reduced to a geometric formula. This is very clear in the well preserved poncho (348) where the design has been so completely abstracted

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348 56.84



349 45.378



350 51.385

that the motif of repeated heads is almost unrecognizable. It is a gift of W. R. Carlisle, like the remarkable pottery garniture of three pieces, a jug and two beakers (352), which show the ceramics of this culture at their best. A part of their beauty is their soft texture and high polish. Here again there is marked stylization. A hat (349), from the Wade collection, has a design divided into squares, each enclosing stylized bird motifs; it is a tufted tapestry weave. More realistic is the Humphrey bone mosaic relief (353) which is extremely interesting in its color, purple and green with ruddy flesh tones. It is Tiahuanaco II, the latter part of the period. The Chimu culture, 10th-15th century, carried on the use of many motifs, and the front of a litter (351) shows the mask-like faces, the typical headdresses, and the ear spoons, seen also in the anthropomorphic figure which appears on a large cloth (not illus.), a gift of John Wise. The late Inca period is well represented by a half-poncho (350), a Norweb gift. Here again are geometric designs, and stylized plant and insect motifs effectively spaced on a denim-blue ground. A delightful golden monkey (354), now called Mochica, from the Ford Memorial collection, was used perhaps as an ornamental staffhead, the tail curling around the staff itself.

The Olmec culture in what is present day Mexico was one of earliest. Like Chavin in northern Peru, it was a mother culture influencing others. One of great centers was La Venta near Vera Cruz, but it is believed that Olmec influence extended from the Valley of Mexico to Guerrero and south to the Zapotec region. It dates from the 5th century B.C. to 3rd century A.D. Such sculptures as the *Seated Figure* (357), a Norweb gift, of the classic period, have extraordinary resiliency which shows in the tension of legs and arms; there is repose, yet at same time, vitally suggested move-



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ment. A fragment of hand and leg was by chance recognized a number of years ago as a possible part of Cleveland figure. When attached, it was found that, not only did the stone match, it fitted closely. The *Head* (358), from Severance collection, with its rounded forms and variation of the tiger mouth is also Olmec. The same mysterious qualities of expression and resilient modeling found in 357 appear in the *Recumbent Anthropomorphic Figure* (356), Humphreys Memorial, with its strange faun-like ears. It also probably came from the region of Vera Cruz.

In this section between coastline and central valley developed the Totonac, which, from Temple ruins there, is now often called the El Tajin culture. Powerful and expressive is the painted *Pottery Head* (360), gift of Mrs. A. S. Ingalls, with the hand dramatically painted across the mouth and large typical ear spoons. More characteristic, however, are stylized yokes, Palma stones, axe heads, (359), Wade collection, creations of this cultural group. The exact usage is an archeological problem. The *Axe Head*, in forceful profile, shows the typical deformation of skull, caused by binding the head when very young. The *Wind God* (355) given by Mr. and Mrs. S. D. Wise, is another Totonac piece in which rugged and vigorous linear elements express the force of wind itself.

Mayan culture centered in the peninsula of Yucatan, extending its influence into present day Honduras and Guatemala. A magnificent *Head* (364) in stone, gift of Hanna Fund, came from a known monument just west of Temple 22 at Copan, a site in the southern angle where Yucatan joins Central America. It dates in the early classic period, 8th century. The features are highly stylized with sloping forehead, almond eyes, a strong nose, and a dramatic note in the hand laid across jaw and

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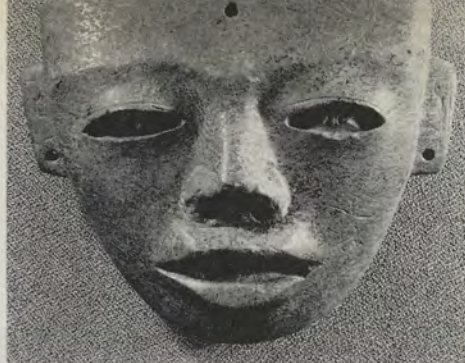


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chin. The effect is increased by a fantastic headdress and great ear spoofs. It has the aristocratic quality of high moments in a great civilization. The Vase (365) also came from Honduras.

From Vera Cruz comes a *Ceramic Head* (367), the head represented as held within the jaws of a serpent, the teeth framing it; the open mouth and almond eyes give a trance-like expression. To the south at Monte Alban near present day Oaxaca, Zapotec culture reached great development. One of the oldest cultures, its history goes back to the archaic period. The *Seated Figure* (366), from Hanna Fund, of brownish earthenware, second epoch, between 2nd century B.C. and 3rd century A.D. represents their sculpture at its best. It is almost a replica of the famous scribe of Cuiclan in the Oaxaca Museum.

The Valley of Mexico has a history that goes back to archaic times. Under the Toltecs there were notable achievements. At Teotihuacan, temples and pyramids were built, and characteristic masks appear, with open mouths and expressive eyes (362), Wade. Later the Aztecs ruled, bringing the area to great artistic heights, until Montezuma, last of the Aztec rulers, was mercilessly killed by Cortez and the Spaniards in 1520. Their art was realistic in viewpoint; sculptures such as the *Quetzalcoatl: Plumed Serpent* (363), a Wade purchase, and *Xochipilli: Flower Prince* (361), a Norweb gift, carved in volcanic stone, show their more realistic stylizations.

Among the most brilliant productions of the Olmec culture were small jades, not jade in the oriental use of the term, but jadeite. The Cleveland collection is rich in examples. A piece of the archaic period, (not illus.), contrasts with a seated *Figurine*

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(375), a Wade purchase, of the more relaxed classic period, 2nd-1st century B.C. The typical Olmec characteristics are present; baby face, slant eyes, tiger mouth with corners turned down, bound and deformed dome-shaped head, and the relaxed resilient pose found in major sculptures like 357, a Norweb gift. These salient features appear in the tiny dark green jade (370) of pre-classic period and in the classic pendant (369), both Wade collection. Certainly Olmec, is a sensitively beautiful Mask (371) from Severance Fund, with a haunting suggestion of interior life characteristic also of the headless *Figurine* (372), a Norweb gift. An eccentric Mayan flint (373), a Severance acquisition, of the classic Great Period is shown with Mayan jades. How wonderfully the artist has achieved, in this unresponsive material, a beautiful abstract shape with strange profiled heads. Two Mayan jades (368, 374), Norweb and Humphreys gifts, adapt their designs admirably to the limited shapes of the jade chosen. The first (368) from Copan, is an imperial jade, a head with earspools, in the jaws of a monster. On the reverse another head is evident. Looked at in profile (374), the typical Mayan nose, sloping forehead, bound and deformed cranium can be seen. Both pieces have magnificently treated headdresses.

The immense amount of gold used in Middle America for personal and ceremonial costumes, and for religious or other uses, staggered the Spanish conquerors. The New World represented Golconda to them. Tragically, in their greed and avarice, they looted and melted down untold treasures. Today, therefore, grave finds can give only an idea of what must have been destroyed. The Quimbaya Indians who lived in valley of the Magdalena River in present-day Colombia, were among the

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most skillful craftsmen in their use of gold. They had every technique at their finger tips and used *cire perdue* with mastery. A mace head with a crested bird (377) from the Humphreys Memorial, a pin (378) with magnificent plumage, gift of Mrs. B. P. Bole, and an amulet (382), a Norweb gift, are characteristic of the rich series in the Cleveland collection. The motif of spiral scrolls, representing either an elaborate feather arrangement of headdress, is a typical Quimbaya motif.

Another distinctive culture in Colombia is the Chibcha. Their ornaments (383), Humphreys gifts, are flat with a linear pattern against a rough background cast in *cire perdue*. They have seemingly very modern stylizations. The Mask (379) with demon mouth is from nearby Ecuador, a Norweb gift. Quimbaya and other influence spread northward with trade routes to Panama, and the staffhead with double puma (376), Wade Fund, was found in Panama, a trade piece from the Sinu region of northern Colombia. There are many rich sites in the Panama isthmus, one of them being Cocle, represented in the Museum by a group of fine pieces. They come from excavations made by the Peabody Museum of Harvard and the University Museum of Pennsylvania. The large plaque (381) acquired through Mrs. Norweb, Mrs. A. S. Ingalls, and Severance Fund, was probably used as a decoration for a garment. An unusual anthropomorphic figurine (380) with pierced decoration was presented by Mrs. B. P. Bole.

Benin, capital of the Kingdom of that name, was destroyed by civil war at the end of the 17th century. However, its art was not known in Europe until 1897, when the British navy discovered ruins and took ivories and bronzes as war booty. A plaque (384), Severance collection, and the head of a princess (386), a Dudley P. Allen pur-



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chase, are representative of this brilliant Negro art. The bronzes were made in the *cire perdue* technique, so each is unique. They are one facet of the art of the Negro and have a definite place, but are quite different from the geometric stylizations that took Paris and Europe by storm in the early part of the century under the name *l'art negre*. Much more typical is a Mask (387), a gift of the Karamu players, from the Bakuba tribe in the Belgian Congo. Here features are complete stylizations whose character is accentuated by definite areas of surface decoration which are Bakuba characteristics.

From the French Sudan comes a mule's head (385), Ford Memorial, which expresses the rhythmical and linear qualities that mark Bambara culture. A tattoo-like decoration is superimposed on their slender forms. A material much more adaptable to fineness of detail than the wood or bronze of their sculptures, is gold. This was used in many masks or decorative plaques. Most of the pieces come from either the Gold or the Ivory Coast. The technique employed was *cire perdue*. This suite (388), Allen collection, is a typical Gold Coast product from the Ashanti region, part of the King Prempeh Treasure. A Crocodile (389) is another of the larger cast gold pieces of Ashanti workmanship. They are always of superior craftsmanship and have a quality of restraint and reserve in their designs. There are also highly sophisticated pieces from the Baule Tribe of the nearby Ivory Coast (390, 391). These last three objects are Severance purchases.



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PAINTINGS

European painting had its beginnings in 14th century Italy, developing from manuscripts, mosaics, and frescoes. Schools of painting in each of the independent Italian cities had their particular regional characteristics. The earliest examples were executed on wooden panels in egg tempera with backgrounds of elaborately tooled gold leaf. Siena, in contact with the rich colors and linear flatness of Byzantine art, adapted the two-dimensional frontal figures found in the well preserved *Madonna and Child* (392) by Lippo Memmi, painted about 1345. Lippo's brother-in-law and collaborator, Simone Martini, followed the papal court to Avignon in 1339 taking with him this Sienese mode which, 100 years later, was to become the International Style—the last flowering of the Gothic.

This decorative style spread over most of Europe in the 15th century. The center of the International Style in the north was Paris where the *Annunciation* (395) was produced about 1390, derived directly from the manuscript style in brilliance, scale, and detail. Very different and monumental in size is the panel of *The Bishop Saint, Louis of Toulouse* (396), with the pinks, greens, and rose-madder of Southern French painting and based on Simone's similar panel in Naples. South in Valencia, Spain the *Coronation of the Virgin* (397) appeared about 1420 by an anonymous hand designated as the Rubielos Master. This panel's rich coloring is more French than Spanish, and has definite Italian elements. The unusual position of the dove is peculiar to 15th century French iconography. The International Style in Siena is exemplified by Giovanni di Paolo's panel of the *Adoration of the Magi* (393), painted about 1440. *The Madonna and Child with Saints* (394) by Lorenzo San Severino the Younger from

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the Eastern Marches, reflects Sienese elements and those of the Venetian, Carlo Crivelli. The elaborate jewel-like decorations of his panels such as *St. Nicholas* (398) fused with the serene aspects of central Italian styles in painters like Pinturicchio, (*Madonna and Child*, 402).

The influence of Giotto, emanating from Florence, permeated all Italian painting from 1250 to 1400. His style is evident in the *Franciscan Cross* (404), perhaps painted in Rimini in the early 14th century. Giotto's monumental quality is apparent in the *Madonna* (405), attributed to the Master of Ancona. Close to the early 15th century style of Masolino is the *Madonna Enthroned* (399) by the Master of 1419. This linear gothic composition includes certain new three-dimensional elements. The scientific Florentines sought ways of conveying, on a flat surface, the illusion of air, space, and solid forms as the eye sees them. Masolino's contemporary, Masaccio, was most responsible for the evolution of this new interest in the 15th century. To suggest deep space Baldovinetti, his contemporary, placed the figures of his *Madonna and Child* (400) in the foreground of a distant Florentine landscape with cypresses on a hillside and a view of the river Arno.

The completely developed renaissance style appears around 1490 when Botticelli's pupil, Filippino Lippi, painted the large circular panel or *tondo* of the *Holy Family with St. Margaret and St. John* (401) where the difficult balance of a round composition is maintained. This problem was to present a challenge to Raphael in the 16th century. Elsewhere distinctive styles evolved, monumental in feeling, exact and linear in structure, like that of Mantegna in Padua, based on classical Roman

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prototypes. The interchange of influences brought these characteristics to Siena in the 16th century, especially to Matteo di Giovanni whose small panel of the *Crucifixion* (403) bears Mantegna's stamp. Likewise in Spain, the transition from the gothic manner of the Rubielos Master to an early renaissance style is apparent in Jaime Ferrer's *Annunciation* (406), which also shows Flemish influence.

In the 1500's, the late or high Renaissance reached its peak in Florence. Although her principal artists, Raphael and Michelangelo, painted in Rome, and Leonardo da Vinci had gone to the court of France, Andrea del Sarto remained as the chief exponent of the Florentine School. His large oil panel, the *Sacrifice of Abraham* (407), is the unfinished preliminary version of the picture in Dresden. Andrea went to the French court of Francis I in 1519 where he painted the *Portrait of a French Lady* (not illus.), an oil on panel. The date and place of the painting are determined by the French fashion of the lady's dress. He found at the court the native painters Jean Clouet and Corneille de Lyon, producing diminutive portraits like the *Princess* (409).

In Naples the Angevin court brought painters from France; perhaps among them was the Master of the Annunciation of Aix-en-Provence, whose style, influenced by the van Eyck's, is reflected in the *Portrait of a Man* (410) by the Neapolitan Colantonio del Fiore. Rogier van der Weyden later came from Flanders to Italy in 1450 and introduced the important technical innovation of mixing colors with oil instead of the egg yolk used in tempera painting. Shortly before 1500 Antonello da Messina took this technique to Giovanni Bellini and others in Venice. Bellini's pupil, Cima da Conegliano painted many narrative religious oil panels in crystalline colors such

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as the *Virgin and Child with Saints and Donors* (412) with his characteristic background of Alpine landscape native to the Veneto.

The late flowering of renaissance painting developed in Venice in the 16th century. Giovanni Bellini created in his later years, around 1500, a calm, idyllic style, with clear coloring, and incisive drawing influenced by his brother-in-law, Mantegna. His follower, Bartolommeo Veneto, working in Venice, produced austere pictures like the *Portrait of a Youth* (408) showing the influence of northern painting. He came in contact with German painting through Duerer who worked with Bellini in the 1490's in Venice. In Brescia, Savoldo painted the large panel of the *Dead Christ with Joseph of Arimathea* (414). Savoldo's realism later inspired Caravaggio in the early 17th century. Nearby in Bergamo, Lorenzo Lotto, a native Venetian, painted his early *Portrait of a Nobleman* (413) in 1525, which owes much to Bellini's influence. Yet, Lotto remained independent throughout his life by working away from Venice; and though definitely aware of Titian's dynamic innovations, Lotto's later *Portrait of a Gentleman* (418) contains his own distinctive personal approach. Moroni, painting in Bergamo like Lotto, produced realistic likenesses such as the *Portrait of a Gentleman and His Wife* (411), toward the mid-century.

Bellini's most gifted follower was Giorgione who initiated a new poetic style before his premature death in 1510. He influenced the youthful Titian, whose career covered almost a century. The golden tones of the great classical bacchanals, of his middle period inspired Rubens and Poussin in the 17th century. Later, Titian developed a silvery quality in his painting and used a freer technical execution which appears in the *Adoration of the Magi* (415) commissioned around 1560 by his patron, Philip II

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of Spain, who appears as the first magus. Titian strongly influenced his contemporary Tintoretto. However, Tintoretto's sculptural rendering of figures (*Baptism*, 416) also reflects his observation of Michelangelo. The figure of St. John is reminiscent of the bronze figure of this saint by his friend, the sculptor Sansovino (see 238), which is also owned by the Museum. Tintoretto's rapid, sure technique permitted his immense output, and his spectacular use of daring composition prepared the way for baroque decoration. Jacopo da Ponte, called Bassano, was working in a style closely allied to Tintoretto's. Bassano absorbed the composition, dramatic lighting and coloring of Tintoretto, in his painting *Lazarus and the Rich Man* (421). He passed these elements on to his son Leandro who painted the *Entombment* (420).

Domenico Theotocopuli, called El Greco, came from Crete imbued with the hieratic Byzantine style and was influenced by Tintoretto and Bassano. A pupil of Titian's, El Greco incorporated the rich coloring of his palette in the *Holy Family* (419) done in c. 1570, shortly after his arrival in Spain. Forty years later his painting had become again hieratic like Byzantine art, expressing piety and ecstasy. His intensely religious and dramatic concept of the *Crucifixion* (422) painted in 1610 is the reflection of the Counter-Reformation period. Finally, Paolo Veronese evolved a flamboyant style, recording the splendor of Venice at her height. His great decorations determined the pattern for the baroque decorative style. Light and glowing colors permeated all his work, including his serious religious pictures, for example the *Annunciation* (417) of 1560-70.

The coming of the 17th century baroque style brought a climactic change to Italian painting. Restrained renaissance motifs derived from classical form, became

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more dramatic and eloquent with increased energy and movement. Though the style of Veronese and the influence of the 16th century continued, the chief innovation of the Baroque appeared in Rome through the genius of Caravaggio. His bold realism included violent contrasts of light and shadow and the use of light from one source. Strozzi, working in Genoa, knew the painting of Caravaggio and, through early contacts with Rubens' style, added a warmth of color which became even richer when he went to live in Venice. Strozzi's *Minerva* (423) has the sensuous quality of Rubens' work, the rich color of the Venetians, and the sensational dramatic effects of the Baroque. The Museum owns also the preliminary drawing for the *Minerva* (573) which illustrates the spontaneity of Strozzi's compositions. The dramatic intensity of his later *Pieta* (426) was derived from the observation of Titian's great canvas of the same subject in Venice, which inspired countless versions. One of these is the *Pieta* (427) by Bazzani, who worked in Mantua in the mid-18th century and who used somber shadows and a rich palette to achieve dramatic effect. The use of light from one source with contrasting deep shadows heightens the impact of *The Supper at Emmaus* (424) by Piazzetta, a 17th century painter.

A still later aspect of baroque painting characteristic of the work of the 18th century, was the use of many small figures, resulting in intricate design in the composition. Magnasco (*Synagogue*, 430) is an exponent of this style. Although he was Genoese he worked principally at the Court of the Medici in Florence. His compositions are of large scope—landscape or interiors filled with many small figures in a state of constant and frenzied action. The Museum's *Synagogue* is typical, crowded with figures in motion, giving the effect of flickering light. The works of

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Antonio and Francesco Guardi in Venice derive some of their characteristics from Magnasco's influence. Antonio, the painter of *Abraham Welcoming the Three Angels* (429) takes his colors and types from the traditional Venetian style of Veronese. Yet there is a manifest nervousness in his figures and a generic relationship to earlier baroque formulas. It was the younger Francesco Guardi who profited especially from Magnasco's lead. The animated, dancing figures which populate his landscapes or lagoon scenes, as well as such interiors as *The Pope Greets the Representatives of the Serenissima* (431), seem to be inspired by Magnasco, although they are even more the disembodied symbols of motion.

Of all the Venetian baroque painters, it was the last and most dynamic, Giovanni Battista Tiepolo, who possessed the final flourish of grandeur. Except in the Renaissance no painter of frescoes surpassed his airy mounting evocations or the skillful perspectives of his decorated spaces. The Museum's two large oils on canvas (*Horatio Swimming the Tiber*, 428), show his narrative versatility. These two paintings with the small model for the *Martyrdom of St. Sebastian* (not illus.) reveal Tiepolo's powers as a baroque painter. His influence fell upon his sons who aided him in his most important frescoes, at Wurzburg and Madrid, and especially upon his son Domenico who, after the death of his father, developed a personal genre style. This can be seen in *Portrait of Lady* (425), which is rich with the yellows, pinks, and blues of reflected light, and even more in his wash drawings.

Hubert and Jan van Eyck working in Bruges were the earliest initiators of the oil technique in Flanders and the exponents of realism. A native of Limburg, Hubert shows in his miniatures a contact with the illuminators, Pol de Limbourg and his brother,

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who were working for Jean, Duc de Berry. Painting at the time in Brussels was Rogier van der Weyden whose style reflected the French temperament of his master, Robert Campin of Tournai. The painting of Rogier and his workshop has an element of tragedy superimposed upon the van Eyck realism. In the Museum collection is a small *Crucifixion with the Virgin and St. John* (434) of about 1460-64, attributed to the unknown master of the Sforza Triptych in Brussels; this panel is very close to the style of the young Memling when he was working in Rogier's studio.

Dirk Bouts from the Dutch provinces in the north painted in the van Eyck tradition. He, or a close follower, painted an altarpiece for the Lorenzkirche in Cologne. The altarpiece has since been separated—three panels are in Munich, and the fourth, *St. John the Baptist* (437) in *grisaille* or monochrome simulating gothic stone statuary, is owned by the Museum. The next generation produced Geertgen tot Sint Jans, whose small panel of the *Adoration* (435) of c. 1490 has a poetic cast. The *Madonna and Child* (433) of around 1479 by Memling is a youthful work with a gold and cloud background and no landscape. The *Annunciation* (438) by Albrecht Bouts, son of Dirk, combined the realism of his father with the influence of Rogier van der Weyden, and is a smaller version of the same subject in Munich. After 1500, the Flemish style continued and panels such as the *Abbot Praying* (439) and *Saints Barbara and Catherine* (432, 436) by an anonymous hand called the Master of St. Sang, show strong Italian influences.

The 16th century produced important painters, notably Bosch and Lucas van Leyden in Holland, and Pieter Brueghel the Elder, in Flanders. After 1600 Rubens, influenced particularly by the Venetians, revitalized painting through his genius for

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draftsmanship, design, and color. His indomitable vigor achieved astonishing production on a large scale in baroque painting. The remarkable panel of his first wife, *Isabella Brant* (442) is a small, personal sketch by the artist for himself, about 1620-22. It is executed with thin luminous glazes and a compelling vitality and freshness. Anthony van Dyck was the precocious pupil of Rubens; in the 1620's as a young man in Genoa, he accomplished his most gifted series of portraits, among which is the *Genoese Lady and Her Child* (443) of 1625. The great size and the rich palette were inspired by Venetian painting, and the little child in blue is closely akin to Titian's portrait, in Berlin, of the daughter of Roberto Strozzi. Well known for his English portraits, van Dyck painted pictures with the elegance of the period such as the portrait of *Sir Thomas Hanmer* (440) painted in 1636, when Hanmer was equerry to King Charles I.

Teniers' *Game of Backgammon* (450), freely handled and thinly glazed, is typical of 17th century Flemish genre painting. Protestant Dutch painters were primarily concerned with their rapidly rising maritime economy. Frans Hals was among the earliest and most spontaneous exponents of Dutch 17th century painting. Working in Haarlem, he painted brilliant single and group portraits of cavaliers as well as portraits of more sober citizens. A *Lady in a Ruff* (449) of 1636, reflects this sober side yet shows Hals's quick brush stroke and facile craftsmanship.

Dutch 17th century artists were concerned with perfection of technique which produced the finest of still lifes, genre subjects, and elegant portraits such as the *Portrait of a Lady Standing* (441) by Gerard Terborch, which characterizes the refinements of Dutch society of the time. It shares with Pieter de Hooch's *The Music Party* (447)

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of 1660, the light and shadow, and textural surfaces which gave Terborch and Pieter de Hooch a reputation second only to Vermeer of Delft. Dutch landscape painting of the period also formed a link to 19th century landscape painting. Aelbert Cuyp's pastoral of *Travelers in a Hilly Landscape* (445), a signed picture painted c. 1650, is a notable achievement of composition with the effective use of early morning light. Very important were Jacob Ruysdael, Koninck, and Hobbema, each painting various aspects of landscape. Hobbema's *Wooded Landscape with Figures* (444) shows observation of trees and woods coupled with a mastery of cloud effects.

Rembrandt van Rijn was far above any of his contemporaries in Holland, except Hals and Vermeer. Few painters possessed his depth of characterization in portraiture, or inventive genius. The Museum possesses portraits only; the first of three, the *Portrait of a Youth* (446) is signed and dated 1632, perhaps a self-portrait by the young Rembrandt. It displays the smooth finished style of his earliest work. Next in date is the *Portrait of a Lady* (448) signed and dated 1635, which shows a maturing in boldness of technique. The third is the *Portrait of a Young Student* (451) painted about 1657, in a later mood of quiet thoughtfulness and introspection. It epitomizes the characteristics of Rembrandt's profound late portraiture.

Panel painting in Germany evolved, as elsewhere, in the 14th century's prevailing late gothic style, and in various locations. In the north Master Bertram and Master Francke in Hamburg originated the characteristics which spread south and east to Westphalia, Saxony, Franconia, and as far as Austria. In the Rhine Valley, at Cologne, were Master Wilhelm, and Stephan Lochner, the German counterpart of

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Fra Angelico. In the south of Germany, in the region of Lake Constance, was Conrad Witz. Bohemian painting was influenced by the International Style, due to contact with the courts of France and Burgundy in the late 14th century. The Rhine provided the main artery of contact which brought the influence of Flanders to south Germany at the end of the 15th century.

The small Austrian triptych of the *Adoration* (453) shows the naive gothic characteristics of later 14th century painting, only slightly removed from the stylized work of the illuminator, with bright, high-keyed color. About 1400, *The Death of the Virgin* (452) was painted by an unknown hand called the Master of Heiligenkreuz, from its stylistic association with the altarpiece from the monastery of Heiligenkreuz in Austria. The artist may have been either Austrian, Bohemian, or French. The pronounced features, the spidery fingers, the rich-tooled gold, give evidence of a highly refined style related to French miniature painting of about 1400. Another Austrian work of 50 years later, the *Adoration of the Magi* (454) by Conrad Laib, is related to a group of that master's signed and dated works, and shows Italian sources. The Museum picture nearest in date to the Heiligenkreuz panel is the *Coronation of the Virgin* (456) by the Master of the Frondenberger Altar, a painter working around 1400 in Westphalia and associated with Conrad von Soest. The influence of Hamburg and Master Francke on both Conrad and the Frondenberger Master is evident in the appearance of the figures. From the Monastery of Schlaegl comes the Schlaegl altarpiece of 1430-40 (455) containing nine panels: the crucifixion in the center and four scenes from the Passion on either side. The types are most nearly those of Master Francke and North German painting, yet there is also

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evidence of the van Eyck tradition. In southern Germany, in the region between Einsiedeln and Colmar, worked the monogramist-engraver Master E. S. whose influence is evident in such chivalric portraits as the *Two Lovers* (457), painted in the vicinity of Ulm, c. 1470. Certainly a secular portrait with its *millefleurs* background, this unique panel is of the period if not by Schongauer of Colmar (639, 641), and of the House-Book Master (192).

At the end of the 15th century lived two outstanding painters, Gruenewald in Colmar and Duerer in Nuremberg, who influenced all their contemporaries. From Schongauer, Duerer acquired his engraving style. In Italy he was exposed to the painting techniques of Giovanni Bellini and upon his return became the principal exponent of the Renaissance north of the Alps. The Museum owns two drawings by Duerer (see 579, 580); and the *Adoration* (460), a panel by an anonymous artist in Duerer's style, called the Master of the Ansbacher Altar. The large panel of the *Mass of St. Gregory* (461) is by Duerer's associate, Hans Baldung Grien, and was inspired by both Duerer and Gruenewald. East, in Regensburg, worked Altdorfer, whose innovations in landscape make the Danube School an important link with later times. He knew the painting of Gruenewald, Cranach, and Duerer. The large and late example of his romantic work is the *Visitation* (458). The 16th century inherited a portrait style from these various painters which is illustrated by the example of *Frau Pancratz* (459) by Hans Mielich of Ingolstadt.

The Museum owns a distinctive collection of portrait miniatures, covering all periods. Among the earliest and most important is a roundel, oil on wood, of *Sir Thomas More* (462) by Hans Holbein the Younger, of Basel. He came to England in

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the 1520's during the reign of Henry VIII and was first employed by More whose portrait, now in the Frick Collection, New York, he did in 1527. There are several miniatures of More in existence of which this version may be the latest (1532-34). The first important British miniaturist was Nicolas Hilliard whose work in the Elizabethan period of the 1570's had spirit rarely attained by others. A large miniature of unmatched quality painted in varying blue gouaches on parchment is of *Sir Anthony Mildmay* (463), a full length portrait of Queen Elizabeth's ambassador to the court of Henry IV of France. One hundred years later came Samuel Cooper, whose strong, sketchlike, unfinished miniature of *Thomas Hobbes* (464) c. 1660, is a remarkable likeness of England's great philosopher.

In the late 18th century three noteworthy miniaturists arose: Cosway, Engleheart, and Smart. Especially important are *Young Man in Blue* (467) by Smart and ten drawings that are preliminaries he always completed before beginning a final portrait in color. The European miniaturists are well represented in the Museum particularly by a group by the 18th century German, F. H. Fuger whose portrait of *Count Tschernitscheff, the Russian Ambassador in Vienna* (465) was painted c. 1785. *The Duchess of Ragusa* (466), by the French miniaturist J. B. Isabey, signed and dated 1818, is an example of spirited vivacious portraiture of the Napoleonic era.

Pictorial art in Britain during the 14th and 15th centuries is rare owing to the continued strife of the Hundred Years' War. In the 16th century painters were imported, notably Holbein, followed by numerous Flemings. An imposing *Portrait of a Man* (468), dated c. 1610, gives evidence of its English origin, yet is technically Flemish in style, and done, perhaps, by Marc Gherhardts who was painting in England at

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the time. Later, in 17th century England, Rubens worked at Whitehall, and after him came van Dyck who remained as court painter to Charles I. Following the Restoration Peter Lely came from Flanders and, while recording the court of Charles II, left an individual stamp upon English taste. The *Portrait of Sarah Earle* (?) (470), by Lely, is an unusually fine portrait.

Only with the advent of Hogarth in the early 18th century did England produce a native painter of importance, and only in the second half of the century did a full scale development take place in the field of portraiture. The greatest painter of his time in England was Sir Joshua Reynolds, who, like Rubens and van Dyck before him, created a great portrait style. A characteristic example is *The Ladies Amabel and Jemina Yorke* (469), a large canvas well known from a contemporary mezzotint engraving. Gainsborough's manner (*Eleanor, Lady Hylton*, 473) was less dependent on tradition, and freer and more painterly in its technique than Reynolds'. There were numerous competent portraitists of the period: Raeburn in Scotland whose *Portrait of General Duncan Campbell* (474) is notable for the typical treatment of the eyes; and Lawrence whose brilliant technical feats in *The Daughters of Colonel Thomas Carteret Hardy* (475) exemplified the bravura of brush stroke in painting used later in the 19th century.

During the late 18th century in England, inspired by the Dutch 17th century School, landscape painting drawn directly from nature again became important. There was, in addition, a taste for the romantic aspects of Italian art due partly to the popular continental "grand tour." Salvator Rosa's popular and dramatic scenes encouraged pictures like Ibbetson's *Storm behind the Isle of Wight* (471). Gainsborough preferred

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painting landscapes to portraits, and created his individual style—fresh and aerial in quality. Yet it remained for three artists, Constable, Girtin, Turner, to guide the direction into modern landscape art. A native expression in the art of water color had gradually come into prominence, and by 1800 had reached its full flowering in the work of Girtin and Turner. By abandoning the tradition of the "tinted" drawing, they expanded the technique of the wash. Such examples as Girtin's *Entrance to Dover Harbor* (472) reveal his powers of free and vigorous interpretation of nature. Turner, who began painting landscapes alongside Girtin, lived to transform his work, in a naturalistic vein, into stylizations and imagery. He painted scenes such as the *Burning of the Houses of Parliament* (476), which he actually witnessed in 1834. The Museum also owns an important Turner water color of Alpine scenery (*Fluelen*, 477). Turner's treatment of color and the technique of his contemporary Constable were later to have profound influence on the French Impressionists.

By 1600 Caravaggio had already revolutionized Italian painting and changed the course of European art. Rubens and van Dyck shortly after, through their interpretations of the Venetian tradition, altered northern styles profoundly. In France, at the court of Louis XIV, an academic eclecticism appeared to foster a strongly regimented taste. France's greatest 17th century painters, Poussin and Claude Lorrain, could not fit into this milieu. Both went to Rome and remained self-exiled for life; both became imbued with the classical spirit and transformed it, in terms of Venetian painting. Titian and Raphael were, consecutively, Poussin's models. The *Landscape with Nymphs and Satyrs* (479), painted early in the 1630's, shows the influence of Titian. Only slightly later, 1640, is the *Flight into Egypt* (478). Also

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Venetian in character, it shows contact with Domenichino, the Bolognese eclectic. Claude Gellée, Lorrain, was entirely concerned with landscapes. However, as a concession to the tastes of his time, Claude introduced small groups of figures—always secondary and often painted by another hand. With figures by Jan Miel, *The Roman Campagna near Tivoli* (482), dated 1636, is in the cool, silvery palette of his early work. Provincial schools in France, outside of Paris, produced genre painters like the Le Nain brothers and Georges de La Tour, whose connections with Italian painting came either directly from Italy or from Flemings like Honthorst who painted in Rome and knew Caravaggio's work. The *tenebroso* use of light effects, subdued and from one source, is to be found in La Tour's *Repentant St. Peter* (480), a canvas unknown until recently but fully signed and dated 1645.

French painting in the 18th century developed a style as distinctive as any in its history. Under the extravagant patronage of Louis XV and influenced by the demands of his pleasure-loving court, the Rococo Style evolved to express the spirit of the time. The chief painter was Antoine Watteau, who transformed the rich painting style of his compatriot, Rubens, into the delicate and refined *fetes galantes* which reflect the court life of the period. *La Danse dans un Pavillon* (484) is typical of these small, glowing pictures. Pinks, yellows, and greens, laid on with lively, short brush strokes, create an atmosphere of poetic romance. Lancret was his most talented follower. In addition to *Declaration of Love* (486), the Museum owns five of his decorative canvas panels, used in 18th century houses. Two of these playful decorations are illustrated: *The See-Saw* (487) and *The Swing* (489). Boucher, the most rococo in spirit of the group, delighted in frivolous classical themes, *putti*, doves,

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garden scenes, and suggestive boudoir subjects. His overdoor panel, *Cupids in Conspiracy* (488), is composed with a decorative facility of great appeal. Nattier, his contemporary, pursued the more serious aspects of portraiture. His *Mlle. de Savigny* (481) is an example of unusual quality. The following generation, the period of Marie Antoinette and Louis XVI, produced a number of competent artists such as Drouais who is admirably represented in the portrait of *Mme. D'Aiguirandes* (483), dated 1759. Watteau's only peer was Fragonard, who is noted for his great series of decorative panels, remarkable portraits, and genre subjects. His feeling for the tenderness of youth, golden hair, innocent eyes, and luminous skin is seen in the small portrait of a *Young Boy Dressed in a Red-Lined Cloak* (485).

The late 18th century brought a sharp change in taste, notably in France. Winckelmann's excavations in Italy around 1750 revived an interest in the ancient art of Greece and Rome, which affected the styles of the Louis XVI period. During the French Revolution and the empire of Napoleon, Roman art and civilization, particularly, were much admired. David was the dominant figure in neo-classic painting during the first half of the 19th century. Napoleon commissioned him to execute large battle pieces, classical themes, and clear vigorous portraits, like that of *Citoyenne Crouzet* (492). Throughout the century, David's follower, Ingres, continued as the most important leader, aggressively championing the linear style, based upon the concepts of Raphael. The classical mode, stressing form and repressing color, became the ideal of the ruling French Academy. It was pursued by accomplished artists like Couture as seen in his *Odalisque* (491), as well as by many less worthy.

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The 19th century was to foster, against the Academy, a great romantic revolt which stressed individual freedom of expression above all. The Spaniard, Goya, forming the link between the 18th and 19th centuries, played the first decisive role in this emancipation. During his long life-span, he developed, from the traditional style, a broadly achieved technique and became, at the end of his life, one of the chief influences on modern painting. His portrait of *Don Juan Antonio Cuervo* (490), his architect friend, presents a vigorous portrayal and analysis. His legacy of Romanticism to Gericault and Delacroix appears in the former's *Raft of the Medusa* in the Louvre, which revolutionized visual representation. Delacroix's embodiment of Rubens' rich color and brushwork was the antithesis of Ingres; his *Halt of the Greek Cavaliers* (493) painted in 1858, evokes the romantic concept as does the *Turkish Vessel* (494) by his follower, Eugene Isabey.

In the 1830's a group of artists called the Barbizon School went to the French countryside near Barbizon, a small village at the edge of the Fontainebleau forest near Paris, to work directly from nature. Since 1900, the enthusiasm for Millet, Daubigny, Theodore Rousseau, Diaz, and other Barbizon painters has abated somewhat, as these men have fallen into a less important place in the over-all development of French 19th century painting. The *Coast near Villerville* by Charles Daubigny (496), a descriptive landscape, was painted on the northern coast of France where Daubigny spent the summer in 1855. He and his school, important for their on-the-spot observation of nature, were influenced by the Dutch 17th century landscape painters and by Turner (476, 477) and Constable. Contemporary with Daubigny was J.B.C. Corot, whose work spans most of the century. Although he is often men-

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tioned as one of the Barbizon School, his landscapes have not their literal and laborious struggles. He was interested in the structural compositions of Nicolas Poussin (478, 479) whose influence can be felt in his early architectural landscapes and the later figure pieces such as the firmly modeled *Woman Meditating* (485) dating from c. 1860-65. Eugene Boudin, a marine painter closely associated with Impressionism as the teacher of Claude Monet, painted *At The Seashore* (497) about 1864 with the freshness of outdoor observation.

Edouard Manet, the forerunner of Impressionism, brings into French painting the influence of Velasquez, Goya, and Spanish painting. Although his later work in the seventies until his death in 1883 was contemporary with the work of the Impressionist painters, he was of an older generation and technically more in the realist tradition as is shown in the pastel portrait of *Mlle. Claire Campbell* (498), executed in 1880. Puvis de Chavannes extended the neo-classic tradition of David and Ingres throughout the 19th century, until his death in 1898. His conservative style with its pastel shades and quiet, almost monumental quality was well adapted to mural decoration. His *Summer* (499), painted in 1891, has passages that appear in his murals in the Hotel de Ville in Paris. Fantin-Latour also represents the more conservative element of the later 19th century, as well as an extension of Romanticism, in his oil canvas of *Tannhauser* (500). This picture, exhibited in the Salon of 1886, probably was partially repainted by the artist before it was sold in 1891 to Mr. Wade in Cleveland.

In the 1860's France saw the first development of the Impressionist School. Before the Franco-Prussian War in 1870, early pictures by these men were very different

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from one another in feeling, but they were already breaking away from the realist tradition of Courbet and Manet. *Mlle. Lacaux* (501) by Renoir was painted in the summer of 1864. By this date Renoir had left the Limoges Porcelain Manufactory where he had been an apprentice. It was the knowledge of this craft, combined with Impressionism, that helped to develop his deep and luminous color style. In *Mlle. Lacaux*, the fragile skin tones and delicate color fusions were already in evidence. *Spring Flowers* (502), one of Claude Monet's earliest dated paintings, was painted in the same summer. This mass of flowers is painted with botanical exactness, still showing the influence of the realist Courbet. Impressionism derived its name from the derogatory criticism directed toward Monet's painting, *Impressions—Sunrise*, in the First Impressionist Exhibition in Paris in 1874.

These painters, like the realists of the older generation, believed in painting what they saw, but in addition the style implies the use of scientific theories of painting in pure color, following the color experiments of the mid-19th century. The Impressionists were interested in the optical illusion of what the reflection of sunlight did to colors and forms. They applied pure color in daubs with a broken brushwork technique, which from a distance blended to give the illusion of form. They were no longer interested in line and black shadows but found that shadows were not the absence of color but the complementaries of colors.

Claude Monet's *Antibes* (503), painted in 1888, and *Le Fond de l'Hermitage* (505) by Camille Pissarro, dated 1879, exemplify the characteristics of pure Impressionism. In the strict sense only to Monet belongs the inherent idea and the great innovations within the style. Pissarro retains the more traditional aspects of French land-

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scape painting and others such as Degas and Renoir, although they are associated with the general group, were interested only in certain aspects of Impressionism, primarily the luminous palette. Berthe Morisot, whose oil painting, *Mme. Pontillon* (504) was painted in 1873, was associated with the group largely through her marriage to the brother of Edouard Manet.

The importance of Degas' work is perhaps the result of his having drawn from so many facets of 19th century French painting. Underlying his style is his emphasis on drawing and his interest in the classic tradition of Ingres. The *Frieze of Dancers* (506), painted by Degas about 1883, shows his deviation from Impressionism with bold patterns of strong orange, accents of green, and black lines which emphasize the motion rather than the actuality of the figures. The *Ballet Girls* (509), painted in 1897, is more typically Impressionistic in technique, and both paintings show the influence of the Japanese print on Impressionism in the treatment of perspective and composition. Renoir inherited the French 18th century sensuous spirit and the coloristic tradition of the 19th century romantics, adding the technical resources of Impressionism. Typical of the coloristic structure of his nudes is the *Three Bathers* (507), painted in 1897.

Several of the post-Impressionists went through Impressionist periods but went on to develop widely varying styles in a more subjective manner; an interest in structure in the case of Cezanne, a more emotional approach in the work of van Gogh and Toulouse-Lautrec, a decorative manner in the painting of Gauguin. Cezanne was by far the greatest, and his simplification of nature to essential structural planes made Cubism possible in the 20th century. The *Pigeon Tower* (508) on the estate of his

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brother-in-law near Aix-en-Provence, shows Cezanne's interest in the relationship of shapes to one another and is a fundamental statement of a natural object not limited by artificial conditions. Toulouse-Lautrec, wealthy descendant of the Counts of Toulouse, suffered a physical deformity from an accident in his youth; for compensation he sought out the sordid life of Montmartre from which his subject matter was usually taken. *M. Boileau* (510), an employee of a Paris scandal sheet, is unquestionably a comment on a life he knew well. This gouache on cardboard was painted about 1893 with his typical facile brushwork. Paul Gauguin, also at odds with conventional life, escaped from his brokerage office and family to the South Seas where he painted *L'Appel* (511) in the Marquesas in 1902. He was possessed by the exotic flavor of his surroundings. His painting expressed his subjective and idealized world in decorative patterns and bright colors.

The work of Odilon Redon is characterized by strange impressions of a mystical world. The pastel of *Orpheus* (512) was painted at the end of his life, about 1914-16. He represents an important link between the symbolist group that grew up around Gauguin and the younger generation of Vuillard and Bonnard to follow. Van Gogh, the last of the post-Impressionists represented here, was born in Holland. His early life was a series of failures in art dealing, and evangelism. From 1886, until his death four years later, he painted at a feverish rate between severe attacks of mental illness and during convalescence at the hospital of St. Remy, in southern France. *The Road Menders* (513), painted in 1889, is one of his most intense landscapes with turbulent brushwork in violent yellows, greens, and brown. Henry-Julien Rousseau, called the "*Douanier*" because he had been a minor customs inspector,

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was the contemporary of Cezanne and Renoir, but can not be classified in any group and had no formal training. *The Jungle: Tiger Attacking a Buffalo* (515) was painted in 1908. His naïve landscapes and well-organized design, blown up beyond natural scale, have a curious primitive feeling in their bold color and stylized animals and foliage.

Bonnard and Vuillard were closely associated in the 1890's with a group of artists who, like Redon, were guided by the symbolist theories of Gauguin, but they represented their interest in the intimate side of human life through color rather than linear accuracy. In 1894 Vuillard was commissioned by Alexandre Natanson to execute a series of "distemper" decorations for his dining room, using the gardens of Paris as the subject. *Under the Trees* (514), one of these, creates a series of textured, flat, decorative patterns. Bonnard who painted *The Dessert* (516) in 1921, believed that for the simplest and most intimate idea there was a colorful and decorative method of expression.

As early as 1905, Matisse had been a leader of French 20th century painting. His *Flower Festival at Nice* (517), painted in 1924 portrays a carnival scene on the Riviera as viewed, probably, by his wife and daughter at the left of the canvas. His interest in pleasure, light, and movement, is apparent in the *Interior with Etruscan Vase* (518), painted in 1940. Never a painter to reduce his subject matter to the abstract forms innovated by his contemporaries Picasso and Braque, he developed an increased simplicity of design in the 16 years between these two paintings—even more exuberant color, but always the same sense of order and pattern. Matisse was the undisputed leader of the so-called School of Paris in its early phase. Up to

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the present time, this loosely-knit group includes many important artists, not necessarily French-born, who came to Paris to work. Georges Rouault was painting in Paris when the Douanier Rousseau was achieving his belated fame. Rouault developed a highly independent and consistent style with brilliant colors and black mullioned outlines. His *Head of Christ* (523), painted between 1935 and 1937, is a reflection of the painter's deeply religious character. Modigliani, suffering from tuberculosis, came to Paris from the ghetto of Leghorn, Italy and lived a life of vagrancy. His elongated figures and portraits, such as the *Portrait of a Girl* (520), were determined by a subtle balance of curves and complete pictorial simplification.

Picasso continues to be the great innovator of the 20th century. *La Vie* (521), of his Blue Period, was painted in 1903 in Barcelona and the *Reclining Figure* (519) is a gouache of his Pink Period of 1905. From 1907 to the present time he launched into experiments in Cubism—an inevitable and logical reaction to the contemporary industrial period—returning intermittently to a more disciplined, classical style.

Along with Rivera, Orozco stands apart and above his Mexican contemporaries as an interpreter of the social changes in his country. The *Wounded Soldier* (522), painted at the height of his career in 1930, is in the monochrome colors of blacks and browns.

Painting in the American colonies was unimportant until the end of the 17th century. Robert Feke was among the first trained painters to arrive from Europe. In Boston in 1707 he began a series of accomplished portraits of colonial personalities, of which the stately Boston Tory, *Charles Apthorp* (526), signed and dated 1748, is typical. Trained in London in the style of Kneller, John Smibert settled in Boston in

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1729. His portrait of *Mrs. Thomas Bulfinch* (525), the grandmother of the famous architect Charles Bulfinch, illustrates the pose and costume of the time. Joseph Blackburn followed in the middle of the 18th century; his awkward portrait formula became the familiar style in the New England of pre-Revolutionary days. *Mrs. Theodore Atkinson* (524) one of the two Blackburn portraits in the Museum collection, is austere, yet has the elegant manner which prevailed, until competition from the more versatile Copley drove Blackburn back to England.

By far the greatest of the New England painters, Copley was American-born and the style of his early work is less facile but infinitely stronger than the polished manner that followed his sojourn in England. The two fine examples in the Museum's collection belong to this period. The earliest, dating from 1765, is that of *Nathaniel Hurd* (529), a friend of Paul Revere and also a silversmith, whose teapot is to be seen in the Hollis French collection of silver (see 332); the second is that of *Mrs. John Greene* (530), 1769, the daughter of the governor of Rhode Island. The portrait of Hurd is especially vital in its clear, firm and direct manner, so far from the tradition of his contemporary in England, Sir Joshua Reynolds. Copley's contemporary, Benjamin West, went to England where he succeeded Reynolds as president of the Royal Academy in London. His work was essentially English rather than American colonial painting. He excelled in painting large historical canvases as well as portraits such as the one of *Mrs. West and Her Son Raphael* (532).

The most distinguished portraitist of the new Republic was Gilbert Stuart. One of the Museum's five canvases by Stuart, the portrait of *Mrs. John Thompson Mason* (528) shows his subtle interpretation of the sitter. Stuart left to his successors a

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legacy of competence which underlies the painting of the first half of the 19th century apparent in the *Portrait of Captain Jean T. David* (534) by Thomas Sully dated 1813. Aside from the familiar painting of George Washington by Stuart, numerous other portraits of the president were made during his lifetime. The Museum owns two: the first painted by Joseph Wright (527) in 1790, and the second, *Washington at the Battle of Princeton* by Charles Willson Peale (not illus.). Throughout the 19th century itinerant painters wandered about the countryside painting religious and secular subjects. One of these, Edward Hicks, was a Pennsylvania Quaker. The Museum owns one version, painted in 1830, of his series of *Peaceable Kingdoms* (531).

Entirely self-taught, Thomas Cole, emigrating from England as a young man, was influenced particularly by Claude Lorrain and Poussin. His direct inspiration was his enthusiasm for the Hudson River landscape. From this region came the name, Hudson River School, which was attached to Cole and his contemporaries. The *Catskill Mountains* (533), signed and dated 1831, is an example of this school at its best. With the opening up of the West, new territories were portrayed by a western extension of the Hudson River tradition—romantic documentation of America's age of expansion.

The last half of the 19th century was a prolific one for a variety of landscape painters. The work of Cole as well as the Barbizon painters was studied by George Inness. *Approaching Storm from Alban Hills* (536), painted near Rome between 1870 and 1875 shows his interest in changing weather conditions. The American landscapist's romantic interest in subject matter was greater than his interest in light

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reflections and technique, therefore, the experiments of French Impressionism had little influence in the United States until the late 1890's. Although the late work of George Inness approached Impressionism, his was not a technical interest, but a reaction against the naturalistic generation of landscapists, and an expression of lyricism and atmospheric effect.

Many American painters including Kensett took the European tour (1840-47). Returning home, he painted naturalistic landscapes such as the *View Near Newport* (537), which is small but otherwise typical of his Narragansett series. Martin Johnson Heade journeyed over most of South America working on a projected book on Hummingbirds, and produced a series of oils in vivid colors of tropical birds and flowers. *High Tide on the Marshes* (539) exemplifies his keen interest in nature and light and was probably purchased directly from the artist by Hinman B. Hurlbut whose American paintings came to the Museum. Eastman Johnson's warm and objective observation of human life is represented here in *Winding Yarn* (535), painted in 1872. Johnson had the usual European education. With the subdued tonalities of Dutch genre painting, he approaches the rich brown realism of Eakins and the early work of Winslow Homer.

Duveneck and William Merritt Chase returned from studying in Germany with a thorough training in the realism of the Munich School. Chase accepted a teaching position with the Art Students' League in New York and later taught at his own summer school at Shinnecock, Long Island. His influence veritably permeated the art life of America in the late 19th and early 20th centuries. One of his first private pupils is represented in the decorative *Portrait of Dora Wheeler* (538), painted in 1883. Duveneck is associated with Cincinnati where he was head of the Art Academy

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for 25 years until his death in 1919. His *Venetian Girl* (540) with the selective realism of the Munich School is also influenced by the palette and bravura of Hals and Rembrandt.

Thomas Eakins studied and later taught at the Pennsylvania Academy of Fine Arts. His studies at the Jefferson Medical College helped him acquire a detailed knowledge of anatomy, for Eakins felt that no painting could be significant without a factual understanding of the subject matter. Although undoubtedly aware of French Impressionism there is no suggestion of it in his paintings or portraits. He was interested in a realistic approach with glazes built up to give a transparent clarity to his forms as in the *Turning the Stake Boat* (541), painted in 1873. In the early 20th century Albert P. Ryder was dismissed as merely a romanticist, but he is now placed among the pioneers of the early 20th century. In his tiny studio on 10th Street in New York, amid incredible disorder, he painted *Death on a Pale Horse* (542), about 1910. Around the track rides Death, a phantom figure on a phantom horse, with the curving track suggesting the relentless repetition of the racetrack, a subject suggested to him by the suicide of an acquaintance who had lost his savings on a horse race. Apart and alone, Ryder put layer upon layer of paint on the same canvases, revealing his poetic dreams and thoughts rather than the life around him.

Winslow Homer, Eakins, and Ryder are the three most significant painters of the turn of the century. As well as several Homer water colors, the Museum owns two of his oils: *The Briarwood Pipe* (543), one of his early Civil War pictures dated 1864, and *Early Morning After a Storm at Sea* (549), dated 1902. The Museum has Homer's letters which reveal that he considered the seascape "the best picture of the sea" that he painted. Winslow Homer's vision of America's natural heritage produced

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magnificent luminous interpretations. In the Museum's seascape he paints the powerful sea and sky in a pattern almost flat in design.

Childe Hassam went to Paris in 1886 and, along with Theodore Robinson, brought back the broken brushwork and Impressionistic attitude toward light. Hassam's *Fifth Avenue Nocturne* (545) was painted about 1895. He lived until 1935, but his later works are less interesting. William Glackens, as a painter and illustrator for newspapers and monthly magazines, not only viewed the nineties in America with a fresh and youthful eye, but left a pleasing record of his time in such paintings as *The Drive, Central Park* (544), painted around 1905. This painting illustrates the influence of Manet in its brushwork and palette. He later fell under the influence of Renoir in his use of hot red tones.

At the turn of the century the Americans Whistler, Sargent, and the Impressionist, Mary Cassatt, remained in Europe. Mary Cassatt arrived in France in 1868, became part of the French Impressionist group and was respected and influenced by Degas. She played an important part in persuading Americans to buy French Impressionist paintings in the 1890's. *La Sortie du Bain* (546) executed with warm understanding in an Impressionistic technique is characteristic of her choice of subject matter. J. Alden Weir was also interested in the problems of Impressionism. *Building a Dam, Shetucket* (548) painted in 1908, was the typical quiet New England scene that Weir loved to paint.

The revolt against the second-generation Impressionists was initiated by a group of painters called "The Eight." They were joined together through common interests, friendship, and a background of newspaper illustration, but they were divergent in style. Glackens, Luks, and Bellows, among others, spurned the academic approach of

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the 19th century painters. Whereas Glackens was more interested in the gay life of the elegant New Yorker, Luks brought into his work the common everyday theme, often with a vulgar element, always with truthful vigor. Luks's genius lay in his simplicity of composition. Even in the painting of groups in a landscape such as *Holiday on the Hudson* (547), painted about 1909, there is a generalization of detail. George Bellows, the youngest of "The Eight," was living on Broadway opposite the Sharkey Athletic Club when he painted *Stag at Sharkey's* (550) in 1907. Bellows' virile and bold work, perhaps at its best in lithographs, was brought to an abrupt end by his early death in 1925. By date of birth Edward Hopper is contemporary with this group, but he matured slowly and is still painting with a disciplined consideration and restraint. He made observations of the American people and the countryside like *Hills, South Truro* (551), painted on the Cape in 1930, in which he expressed a quiet dignity and atmosphere, independent of the turbulent struggles of his contemporaries.

Preston Dickinson was an important painter in the 1920's. His *Still Life* (552), one of three owned by the Museum, was influenced by Cubism—the breaking down of an object into essential planes and reassembling the component parts into a significant design. In a painting, such as this *Still Life*, the innovations of Cubism allow the spectator to see an object from more than one point of view. Marsden Hartley was susceptible to many influences; he studied with William Merritt Chase and was influenced by Ryder. He saw the earlier development of Cubism in France but was drawn toward the German Expressionists, especially Franz Marc. After returning to New England in 1915, he went on exploratory trips around the country and it was on one of these that he painted *Landscape, New Mexico* (553), in 1923. Hartley's

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style, often associated with the landscape of Maine, is cold, austere, and powerful in design and color.

John Marin, who understood and interpreted the industrial skyscrapers of this country, also carried on the tradition of Winslow Homer in his seascapes. In addition to five water colors, the Museum owns the oil, *Rocks and Sea, Small Point Maine* (554), painted in 1931. An acute observer of nature, Marin had an intimate knowledge of her continual change. From the Impressionists, Cezanne, and the Cubists, he took what he needed for his highly subjective style. The site of Max Weber's *Deserted Farm* (555), painted in 1942, was the Great Neck Peninsula in Long Island Sound where he settled in 1929. Of Russian-Jewish background, Weber was one of the earliest exponents of abstract art in this country, but he has always used it as a tool of expression rather than as an end in itself.

Charles Burchfield studied between 1911 and 1916 at the Cleveland School of Art. He was born in Salem, Ohio where he returned for an interim before moving to a suburb of Buffalo, New York where he still resides. Among the several water colors in the Museum collection, *Church Bells Ringing, Rainy Winter Night* (556), dated 1917, is one of his early romantic fantasies. After a period of broader realism in the 1930's Burchfield in the last 15 years, has turned back to these fantasies, reworking and enlarging them.

The following four paintings were purchased by the Museum from The May Show of Cleveland Artists and Craftsmen, an annual exhibition at the Museum since 1918. *Storm Frightened Animals* (557) by Henry Keller, the teacher of Burchfield, was painted in 1933, showing his masterly draftsmanship of animals, a result of his studies at the Dusseldorf School in Germany. His contribution as an artist, and his

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43 years as an active member of the staff of the Cleveland Institute of Art, were unquestionably a major factor in the flowering of Cleveland Art. William Sommer possessed great imagination and originality in his water colors of horses, farms, children, and still life. In his studio in the Brandywine country, south of Cleveland, he painted *Horses in Snow* (559) about 1933, with sensitive line, and blocked-in delicate transparent washes. William Eastman preferred landscape subjects and painted in Italy, the Balearic Islands, France, and Norway. He was a prominent teacher at the Cleveland Institute of Art and painted *The Studio Table* (558) in 1926. *The St. Clair Fire* (560), painted in 1944 by Carl Gaertner, expresses, with rich coloristic effect, the horror of that disaster. Until his death in 1953, Gaertner was also a teacher at the Cleveland Institute of Art.

Winslow Homer worked independently of foreign influence, though he paralleled in time and development the Impressionist movement in France. Two years in England, and a brief visit to Paris in 1867 left him singularly unaffected. Homer began using water color after 1870, and the Museum has three examples of his first efforts in this medium, among them *Boy with the Anchor* (561). This water color belonged to John Hay and then to a member of his household, where it remained unknown for 60 years, until recently.

John LaFarge was a painter, illustrator of books, lecturer, and writer, but is probably best known for his stained glass and mural decorations. His remarkable sense of harmony and intense religious and mystical fervor, combined with the richness and depth of color found in his stained glass, are also seen in the water color, *Rishi Calling up a Storm* (562). It was executed in the middle eighties when he visited Japan with Henry Adams or soon after. In the Japanese legend, Rishi is the

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name for the Immortals whose magic powers are obtained through asceticism and meditation on Taoist teachings.

Maurice Prendergast was already working seriously in the 1890's. Older than the other members of "The Eight," he was in revolt against the academicism of the late 19th century. The water color, *May Day, Central Park* (563), dated 1901, exemplifies the tapestry effect in his water colors achieved by the application of mosaic-like daubs of color—a personalized extension of Impressionism. George Overbury Hart, called "Pop" Hart, was largely self-taught. He traveled extensively and was strongly influenced by French 19th century painting. In his water color, *Fireworks* (564), painted in 1929 and one of two in the Museum water color collection, Hart has absorbed, in his own style, the romanticism and technical lightness of Impressionism.

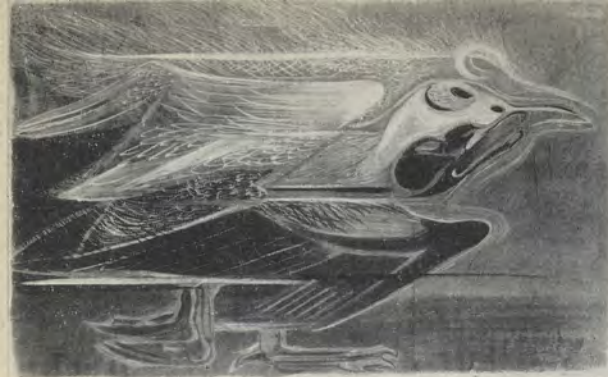
Morris Graves comes from the Pacific Northwest. In his youth he made three trips to the Orient, gathering impressions of the Hawaiian Islands, Japan and China. The tempera painting of the *Wounded Scoter, No. 2* (565), painted in 1944, shows his compassion for animals. John Marin's water color, *Mountain Top* (566), one of four in the collection, was painted at Mt. Chocorua in New Hampshire; it reflects his interest in the structural elements of his subjects, whether steel skyscrapers in New York, or the mountain rocks and sea in New England.

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DRAWINGS

The Museum's small select collection of drawings, covering all periods, has for its earliest representation a group of Italian 15th century drawings. A *Florentine double-sided page* (568) attributed to Benozzo Gozzoli contains a series of sketches of heads, and a flying angel associated with one of Benozzo's frescoes in the Medici Chapel in Florence. This sheet can be identified as a missing page from a group of silver-point drawings, bound together, called the "Koenigs Sketchbook," now in Rotterdam. They are typical of the 15th century in their careful rendering. Slightly later in date is a pen and ink sketch for the *Funeral of St. Stephen* (569) by Domenico Ghirlandaio which is related to a section of the pulpit in Santa Croce, Florence, by Benedetto da Maiano who worked closely with Ghirlandaio. At the same time in North Italy there was the important center at Padua where Mantegna created the vigorous pen and ink style of which his *St. Christopher* (567) is a characteristic type with monumental scale and low horizon perspective, related to his Eremitani Church frescoes.

Among the Museum's 16th century drawings is a red-chalk study (570), one of a group of preliminary sketches by Michelangelo for the Sistine ceiling in the Vatican on which he worked from 1508 to 1512. The principal figure here in the drawing is one of the "ignudi" or athletes. Del Sarto and Pontorno carried on the tradition of the linear Florentine style into the 16th century. The *Figure of a Woman* (571) in red chalk by Pontorno is a typical illustration of this linear style. New viewpoints of the 17th century are found in Strozzi's *Sketch* (573) for the museum's oil, *Minerva*, in which the vigorous dynamic line shows Strozzi's awareness of the new realism of Caravaggio, and the linear power of Rubens.

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In the 18th century, Piazzetta transformed these elements into a later phase. The most interesting of his drawings were the large, superbly finished portraits of one or more heads, in black chalk heightened in white on tan-gray charcoal paper, one of the most celebrated of which is the *Fiorellin d'Amore* (572). His models, ordinary people from contemporary life, were frequently repeated and often appeared in his oils.

Piazzetta's pupil, Giovanni Battista Tiepolo, one of the greatest draftsmen of the 18th century, worked chiefly in bister wash, in which he invented a style so luminous that it surpassed anything previously attained. The *Flight into Egypt* (574), is a notable example. Of his sons, it was Domenico who emerged as an artist in his own right after his father's death. Although primarily interested in recording the Venetian scene around him, in the various series of drawings he did, he allowed his imagination free play. "Pulcinella," a particularly fanciful series, is a sequence of 104 drawings of which the Museum owns nine. Full of humor and contemporary comment, as in the *Game of Bowls* (575), they illustrate Venetian customs and manners in terms of the *Commedia dell'Arte*.

Topographical drawings were sought after in 18th century Italy, when Canaletto was the outstanding artist. As Piranesi did in Rome, Canaletto recorded, exactly, the beauties of Venice. Invention in architecture also engrossed his efforts in the highly finished *Imaginary Palace on the Shore of the Lagoon* (576). Where Canaletto recorded exactly, Francesco Guardi interpreted with dramatic spirit. Whether he repeated the familiar drawing of the *Piazza San Marco* (577) as a polished studio interpretation, or recorded, on the scene, a fiesta such as the *Procession of Triumphal Cars* (not illus.), he retained the spirit and quality of contemporary 18th century Venice.

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Fifteenth century French drawings are rare and in most cases stem directly from late Gothic illuminations. An isolated example is the *Lady with Her Suitors* (578), which from the style and the sturdy figure types may be of Burgundian origin. With its verse of chivalric poetry it is obviously an illustration to a moralistic story.

Fifteenth century German drawing, also rare, was influenced to a great extent by the Netherlands. It flourished principally in the engraving centers of the Rhine Valley, and is related to the engraver's art which emphasizes sharpness in design and execution. Losing all trace of Flemish influence in the 16th century, German drawing developed an independent style under the leadership of Duerer, Gruenewald, and Holbein. The *Dead Christ* (579), by Duerer, a signed crayon drawing, dated 1505, represents a prone figure in perspective, reminiscent of Mantegna's *Bewailing of Christ* in Milan, which Duerer may have seen during his first sojourn in Venice. The *Ascension* (580), in pen and ink, Duerer made after returning from his second trip to Italy. Between 1510 and 1512 he completed his Great Passion woodcut series which the nature of this drawing suggests.

Duerer's contemporary in neighboring Regensburg, Altdorfer, a painter-engraver, invented a very free landscape style, especially in etching (649). He also made preliminary studies on tinted papers; his *Salome* (581), apparently a fragment, was intended as a trial for a picture. Altdorfer inspired a number of versatile landscape followers such as Wolf Huber, whose *View of a Castle* (582) of 1513 shows a fortress high above the Danube.

Seventeenth century German artists studied in Italy. The only drawing by Johann Liss which is signed and dated, *Allegory of Christian Belief* (583), reflects this contact as it is based on the sleeping figure in Veronese's *Vision of St. Helena*.

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The greatest artist of 16th century Flanders was Pieter Brueghel the Elder. He initiated true landscape painting in which the many figures included were subordinated to the whole. After 1559 he did a series of pen and pencil studies, one of which is *Two Peasants in Half Figure* (585). These studies describe man as a product of nature and were principally concerned with the structure of the figures around him, and details of costume and posture. Later in 17th century Flanders came Rubens whose command of drawing techniques, added to his inventiveness and versatility, places him as one of the greatest draftsmen of all time. Of the two Rubens drawings owned by the Museum, the earlier, *Faun Grasping a Bunch of Grapes* (584), in black crayon with ink washes, is typical of his figure studies which were used by followers and pupils in his studio. The second, the *Feast of Herod* (588), much later and freer, done in pen and ink with color notations, was the initial composition for his painting of the subject in the Lady Lever collection in England. Though the painting is elaborated, this sketch contains the essence of his idea. On the reverse (587), is another drawing which preserves a design for a painting of *Tomiris with the Head of Cyrus* which Rubens never executed. Here the strong ink strokes showing through the paper may have formed the basis for the drawing.

Rubens' contemporary, Jordaens, was likewise a Flemish artist of importance, who in 1645 received a commission to paint an altarpiece of the *Conversion of St. Paul* (586). The drawing shown here is one of two preliminary compositions in the Museum collection suggesting different treatments of the theme. Both are drawn in black and red crayon with color suggestions in water-color washes.

In the 17th century in France, Poussin and Claude Lorrain were the outstanding draftsmen. Claude observed landscape and caught the essence of nature through

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his sensitive use of the medium of washes. He made two types of drawings: countless sketches direct from nature in the Roman campagna, and finished compositions like the large *Landscape with Cattle* (589) which was a preliminary study for an oil.

The 18th century produced brilliant draftsmen in France, the greatest and earliest of them being Watteau, by birth a Fleming from Valenciennes. Greatly influenced by his countryman Rubens, he drew many sheets of sketches in red and black chalk, often heightened with Chinese white, for his *fetes galantes*, a world of theatrical people dramatizing the current taste. These studies of heads, hands, arms, drapery, and various details, he used in his paintings; yet only rarely did he do sketches for full compositions such as *The Romancer* (591), a study for the picture in the Rothschild collection later engraved by Cochin. His contemporary, Boucher, was the fashionable royal decorator, the pure exponent of the French Rococo whose typical pastorals are synonymous with the time. His drawings of diminutive, elegant nudes are well known. In contrast were his serious religious pictures of which the *Presentation in the Temple* (593) is a bister sketch for the Rennes altarpiece. He also made series of drawings in red chalk like the *Fountain Design* (594), to be engraved by Huquier and others, for reference books. Boucher's brilliant pupil, Fragonard, studying the baroque wash drawings of Pietro da Cortona and Tiepolo in Italy, imitated them in water color in such squared preparatory drawings as *L'Invocation a l'Amour* (590). At the same time, Hubert Robert worked in Italy producing bister drawings like the *Imaginary Roman Building* (592), inspired by the grandiose creations of the Roman etcher, Piranesi (634).

The neo-classical revival, resulting around 1800 from the French Revolution and the advent of Napoleon, produced artists like David. His pupil, Ingres, more con-

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cerned with the exactnesses of renaissance classicism, took for his model, Raphael. For the better part of the 19th century, Ingres dominated the academic viewpoint which stressed line rather than color. He developed precociously at the French Academy in Rome, where he began drawing portraits in a fine pencil line, like the *Portrait of a Man* (597), which incorporated features of the Roman skyline as background. An astonishing portraitist throughout his lifetime, the portrait of the daughter of the sculptor Houdon, *Mme. Raoul Rochette* (595), is in his most accomplished manner. Ingres achieved the dextrous modeling of face and hands with remarkable subtlety, treating the rest of the drawing more broadly. Less common are his usually small *Landscape* (596) drawings, equally precise yet conveying a sense of distance.

The antithesis of the classical came early in the 1800's with the romantic movement. Chief among the initiators were Delacroix and Gericault. The latter, living but a brief time, was the vehement precursor of Romanticism. His love of horses and interest in English sporting life inspired his spirited subjects such as the water color drawing of the *Fighting Horses* (598). Dramatic action and color instead of line were the criteria of the Romantics. Delacroix's life span paralleled Ingres's with whom he was in constant conflict. Delacroix painted vast ceiling decorations in Paris, in glowing rich colors, dynamic renderings of classical mythology. Literature and history inspired his battlepieces at Nantes for which the *Armored Figure on Horseback* (599) is a typical preparatory sketch with figures in pencil as well as wash. Among the Romantics to follow was Daumier, whose searching social and political comment in his thousands of lithographs and drawings revealed his unquestioned genius as a satirist. The *Connoisseurs* (600), done in pencil and water color, is one of his satirical drawings.

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Degas, one of the leading 19th century artists, was a versatile artist whose work was inspired by the classicism of Ingres. A drawing made as a young man in Florence dated 1857, the *Sheet of Sketches* (601), shows his preoccupation with renaissance drawing. Later, though he never became one of them entirely, Degas was engrossed in the new color science of the Impressionists, with whom he worked and exhibited. The portrait drawing in charcoal and white chalk of his Neapolitan friend the printer *Diego Martelli* (602), is the first of a series of drawings which led to two oils of the subject. Pissarro, a leading Impressionist, was influenced by Corot. Primarily a colorist, Pissarro's drawings nevertheless suggest form as in the *Shepherdess* (603). Renoir like Degas, though associated with the Impressionists, followed an independent course. Partially a classicist in his preoccupation with form, he observed the sensuous use of paint by Rubens and Watteau, and red chalk drawings like the *Siesta* (607), with all its freshness, tend to suggest color rather than form.

Of the later generation of post-Impressionists, Gauguin reduced line and color to a decorative formula peculiarly his own. He achieved a simplified order of primitive structure evident in such drawings as the *Head of a Tahitian* (606), derived largely from his sojourn in the South Seas. Toulouse-Lautrec, coming later, absorbed the classic strength of Degas' line, yet adapted it to express the rapid mind's-eye view of his surroundings in Montmartre. His *Laundress* (605), done in washes with a brush on a prepared plaster ground, is a poignant social comment. The large drawing of *Yvette Guilbert* (604) in black crayon on brown paper, is a character sketch of his friend the *diseuse*, perhaps a first sketch for his famous poster of her.

After the great portrait tradition, drawing in Britain in the 18th century provided the start of the modern landscape style. The English landscape sprang out of native

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observation, but with a direction from the Dutch tradition which was popular in England. Constable and Turner were the protagonists, but Gainsborough invented a discursive style adding shading and washes which reveal his preoccupation with color. *Driven to Drink* (609) richly illustrates these characteristics. An isolated figure of great individuality in English art was Blake. A poet and visionary, steeped in the knowledge of the Bible, Blake illustrated his imaginary world peopled by a hierarchy of personified virtues and vices. His unique style of drawing derived from Michelangelo, but the ever curving sinuous line which prevails throughout his work is his own. The water-color drawing *Christ in the Lap of Truth* (608) is a typical example.

In the 20th century, sculpture has been the British contribution, with Henry Moore as the spearhead of the movement. Masses, structural form, and linear plasticity are his concern as can be seen in his pen and ink sketch, *Madonna and Child* (610). On the North American continent, following the 18th century portrait tradition and the landscape tradition of the early 19th century, various types of realism were in the ascendant from the mid-century on. The scientific observance of nature is well exemplified in the mathematically correct pencil drawing for the *Biglen Brothers Turning the Stake Boat* (612) by Eakins, which is one of a number of preparatory drawings made for the Museum's oil. The 20th century brought forth a wealth of individual expressions in American art as diversified as the fresh simplicity of Bellow's *Portrait of Anne* (611) and the nostalgic romanticism of Burchfield's *Church Bells Ringing* (613).



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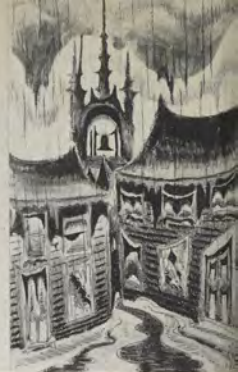
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PRINTS

The three major classifications of fine prints are: relief, printing from raised lines; intaglio, printing from sunken lines; and lithography, printing from a flat surface. The relief and intaglio processes developed almost simultaneously in north and south Europe before the middle of the 15th century, while lithography, last to evolve, was invented in 1798 by Aloys Senefelder.

Though 15th century Italian engraving did not reach the technical proficiency of that of Germany and the Netherlands, it attained higher artistic excellence and independence of style from immediate contact with the stimulating intellectual currents of the Renaissance. The earliest center of Italian engraving is Florence where it divided into two principal groups, Fine and Broad Manners. Fine Manner is distinguished by finely engraved lines laid closely together with liberal crosshatching. The more draftsmanlike Broad Manner, with simple broad parallel lines of shading, imitates a pen drawing. Two anonymous Florentine engravings illustrate these contrasting methods: Fine Manner, *St. Jerome in Penitence* (615), a unique print in which the figure suggests Leonardo da Vinci's style; and Broad Manner, *The Agony in the Garden* (614). Another anonymous Broad Manner engraving, *Assumption of the Virgin* (616), is adapted from a lost design by Botticelli. This largest engraving of the Quattrocento, consisting of two equal parts joined together at the horizontal center, was engraved on two plates. It is the most important print ever acquired by the Museum, as remarkable in quality as it is monumental in size. A slightly later Florentine engraving is *The Last Supper* (617) by Lucantonio degli Uberti, adapted from a fresco by Perugino and engraved on two plates. The Museum's print is the only impression known of the entire composition.

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Emanating from North Italy is a celebrated set of 50 instructive prints, erroneously called *tarocchi* cards, which for variety of presentation and comprehensiveness of subject are unsurpassed in Quattrocento engraving. Of two sets of these prints, the Museum owns a complete set of the earlier, known as the E Series (*Astrology*, 618). To Andrea Mantegna, one of Italy's greatest painters, are ascribed seven engravings all owned by the Museum. Mantegna's technical style, close to that of his drawings, is characterized by strong outlines relieved by open parallel lines of shading between which are lighter oblique strokes (*The Entombment*, 623). *Virgin in the Grotto* (620), an anonymous engraving, is related to the central panel of Mantegna's Uffizi triptych. An anonymous print sometimes associated with the Mantegna School is *Mother and Child with Two Dogs* (619), a most unusual subject of which the Museum owns the most brilliant of three known impressions and the only one with a full plate-mark. The reputation of Giulio Campagnola who worked in Padua and Venice rests on a small group of 22 engravings. Giulio worked in three distinct technical manners: first, in pure line; second, in line with a combination of dots as in *St. John the Baptist* owned by the Museum; and last, in dots alone by which he produced the subtlest gradations of values, for example, *Venus Reclining in a Landscape* (622), gift of The Print Club of Cleveland, which reflects the romantic quality of Giorgione's style. This print in the rare first state with signature added in ink is from the Hermitage collection. Domenico Campagnola, adopted son of Giulio, known through his paintings, drawings, engravings, and woodcuts, was an artist of considerable versatility. Of the Museum's six engravings by Domenico, *The Assumption of the Virgin* (625) is his most ambitious. It has features in common with two of Titian's altarpieces.

The first prominent Venetian printmaker was Jacopo de' Barbari trained in the style of the Muranese School. After 1500 he went to Germany as court painter to

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Emperor Maximilian I. Of his 30 engravings the Museum owns four. *Bust of a Woman* (627) from his early period is the largest and rarest and comes from the Hermitage collection. The idealized head, inspired by classical tradition, is sculptural and treated in a bold free manner. The Museum's woodcut, *Bird's Eye View of Venice* (628, 629 details) dated 1500 is a first state from the Liechtenstein collection. This monumental panorama cut upon six separate blocks of wood, in minutest detail, is a marvel of execution on a vast scale. An Italian engraver of originality was Nicoletto Roseo of Modena who has left 121 engravings. *Fate of Evil Tongue* (626), an abstract idea in concrete form, is an example of his mature manner. The early work of Benedetto Montagna is based on that of his father, the Vicenzan painter Bartolommeo Montagna. He produced 50 engravings all signed with either his full name or initials. His later plates, chiefly of classical subjects, of which the Museum owns four, reveal him as a spirited and graceful illustrator and accomplished engraver. *Rape of Europa* (621) for Ovid's *Metamorphoses* is an original and distinctly Italian composition. Marcantonio Raimondi was born in Bologna where he was a pupil of Francesco Francia. Following a period of activity in Venice he moved to Rome. With Dürer and Lucas van Leyden, Marcantonio formed the great triumvirate of early 16th century engravers. Though of far less creative power than Dürer or van Leyden, he developed technical perfection which is unsurpassed. His work, limited to engraving, is primarily interpretative of designs of others, first of Dürer and later of Raphael and Michelangelo. *Orpheus Seated* (624), a delightful early work, is one of his rare inventions.

Mocetto's engraving *Calumny of Apelles* (631), based on a drawing by Mantegna, has its setting in the piazza in Venice with the statue of Colleoni by Verrocchio. The

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engraver known as Master of the Year 1515 was an artist of northern Europe who worked in Italy. Most of his 44 engravings are executed in drypoint, a process rare in this early period. Typical of his drypoint work and original treatment of classical themes is *Battle in a Wood* (630).

In the 18th century, etching reached its highest development in Italy and three Venetian artists of great individuality, Tiepolo the Elder, Canaletto, and Piranesi, were its greatest exponents. Tiepolo was celebrated for monumental altarpieces and frescoes. His 38 etchings show, with their sure simple lines and parallel shading, the same feeling for motion and masterly handling of white light characteristic of his paintings and typical of the rococo spirit. *Satyr Family* (632) from the set, "Scherzi di Fantasia," reveals Tiepolo's mature powers of invention and composition. Canaletto, best known for his paintings of Venetian views, also produced a remarkable etched series of 31 views of Venice and environs. This set, his complete etched work, is owned by the Museum. His etchings are characterized by a unique treatment of skies, achieved by simple tremulous horizontal lines, which give a luminous atmospheric effect. *Canal Lock at Dolo* (633) shows Canaletto's skill in rendering architecture, and the effect of direct and reflected light on stone surfaces. Piranesi left his native Venice for Rome. Trained as an architect, he engraved over a thousand colossal plates of monuments of antiquity and the Renaissance. His genius is seen in an inventive and powerful series owned by the Museum of 16 plates of prisons (*Vaulted Building*, 634). This highly imaginative series is more forceful because of the skillful handling of masses of light and shade and brilliant contrasts of tone achieved by a vigorous style of etching.

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In Germany and the Lowlands in the 15th century, printmaking was the concern of artisans skilled in metal and woodcraft, still working in the late gothic style, many of whom signed their work with identifying initials. *Gothic Table Fountain* (638 Netherlands), one of the Museum's two engravings by Master W with the Key, is an artisan's design as descriptive as a blueprint. The first outstanding German artist in the 15th century was the Master ES. Two of his eight engravings in the collection are *Playing Card* (636), a king of the suit of helmets, and *St. John the Baptist* (637). Though the latter is still a design in the goldsmith tradition, probably for a communion paten, it is highly developed in the use of engraving, and characterized by competence of drawing and graceful ornament. Prints by ES are now rare but many lost subjects are known at second hand through copies. Just as the border medallions of *St. Jerome* (635) were copied from 637, an ES engraving probably inspired the central panel of this German dotted print. In this curious, short-lived process, the unprinted areas were cut and punched into a metal plate and the plate printed in relief like a woodcut. A direct artistic descendant of ES in the following generation was the great painter-engraver Schongauer. Outstanding in the Museum's group of 40 Schongauer engravings is his large masterwork *Christ Carrying His Cross* (639). It remains a marvel of composition in its detailed description of the crowd from which the face of Christ emerges with quiet pathos. Israel van Meckenem, Schongauer's lesser contemporary, gives us a fascinating glimpse of court life at the end of the Middle Ages in the engraving *Dance at Herod's Court* (640). *Flight Into Egypt* (641) is marked by Schongauer's balance of detail within a tightly designed composition. *Temptation of Christ* (643) by Master LCZ was probably engraved during the decade after Schongauer's death in 1491 and obviously reflects the later artist's admiration of Schongauer's style. *The King's Sons* (642) by Mair von Landshut is printed like

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most engravings by this provincial artist on hand-tinted paper, a practice common in German drawings of the early 16th century but an innovation in prints.

By the beginning of the 16th century Albrecht Duerer had firmly established himself as one of the great printmakers of all time. He had developed engraving and woodcut to its highest technical potential but, more important, was also an artist of surpassing genius. The Museum collection of Duerer's prints is comprehensive and of extremely high quality of impression, which can be illustrated here in four typical examples. Bold contrasts of black and white in Duerer's woodcut style before 1500 dramatize the awesome vision of *The Riders* (646) from the Apocalypse series. A dozen years later he refined his woodcut style to modeling in silvery grays as in *Trinity* (647). In style this woodcut has close affinity to Duerer's drawing (580). The affinity between print and pen drawing is even closer in *Christ on the Mount of Olives* (645) of 1515, one of Duerer's few experiments in etching, the new intaglio process which offered far greater freedom to the printmaker's tool than did engraving. *Melancholia* (644), a miraculous achievement in light, volume, texture, and atmosphere, all created with engraved line, shows also Duerer, the symbolist, the philosopher, the intellectual bridge between gothic Germany and renaissance Italy.

German artists of the Danube region added landscape as a subject in itself to the growing repertory of secular art early in the 16th century, here exemplified in Altdorfer's picturesque etched *Landscape* (649). Where prints were considered as multiple drawings, a need was felt for the further attraction of color. In this respect Burgkmair followed the course of Mair (642) in coloring the paper blue for *Emperor Maximilian* (650), then he printed on it two woodblocks, one with white ink for the

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highlights, one with black ink for the outlines and shadows. This is one of three existing special printings for the emperor. For a later edition the "chiaroscuro method" was used in which the same black furnished outlines and shadows, but a color tone block took the place of tinted paper, and whites were supplied by the paper itself where not covered by the tone block. Chiaroscuro woodcuts then successfully imitated the effect of drawings in pen and ink on tinted paper heightened with white (see 581). Wechtlin's *Pyramus and Thisbe* (648) is a splendid example of chiaroscuro printed in black with a blue-green tone block setting off the highlights.

In the 16th century two talented printmakers appeared outside Germany, contemporary with Duerer, Altdorfer, and Burgkmair. They were Lucas van Leyden of Holland and Duvet of France. Both were influenced by Duerer and Marcantonio, yet both remained individual. One of the rare woodcuts by Lucas, of which the Museum owns six, is *Samson and Delilah* (651). The large engraving, *Return of the Prodigal Son* (652), is representative of his 49 engravings in the Museum, of which an important group is the Round Passion set. *Christ on the Cross* (653), one of the Museum's 37 Duvet engravings, is bound with the Apocalypse series in a 17th century Dutch binding.

The 17th century found the Lowlands at their greatest period of artistic development. Landscape, still life, genre subjects, delighted new patrons in the wealthy merchant class. It was also the golden age of portraiture in which van Dyck especially excelled. The etched portraits by van Dyck show his own work in pure etching only in the early states (*Philippe Le Roy*, 656). They lose a great deal of vigor in the completed plates which were finished in engraving by assistants. But the commanding position in the century is held by the great Dutch artist, Rembrandt, in

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whose hands the etching needle was as expressive as his paint brush. His *Three Trees* (655) of 1643 is a marvel of dramatic lights, shadows, and half-lights. The more broadly etched *Supper at Emmaus* (654) of 1654 reveals the spiritual insight and universal humanity of the artist.

Since the purely linear character of traditional print processes was too restrictive for the aims of baroque art, the tonal processes of mezzotint and aquatint were a logical development of the 17th and 18th centuries. But the most revolutionary event was the invention of lithography which gave 19th century artists a print medium of unprecedented freedom. The drawing in greasy pencil on stone could be made as quickly as a charcoal sketch and exploit a whole range of tones between white and unrelieved black. Goya, the powerful Spanish painter whose brilliant use of aquatint gives him a place of first rank in the print field, turned to the new lithograph process in his seventies and made it his own also, as shown by *Division of the Ring* (658) of 1825. Delacroix's *Wild Horse* (657), like 658, part of the representative collection of lithographs given by Mr. and Mrs. Williams, marks the growth of the increasingly important French school which proved to have a particular affinity for lithography. The Rose collection of Meryon's etchings is represented with the first state of *St. Etienne du Mont* (659) by this 19th century French eccentric whose special genius for architectural portraiture described the appearance of old Paris.

Revived interest in lithography among the Impressionists resulted in its second flowering in France at the end of the 19th century. *Closed Eyes* (660), 1890, perfectly expresses Redon's romantic mysticism. The Museum's large collection of Toulouse-Lautrec prints shows this artist's fine use of color lithography (661, *Jockey*). In England



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John Copley (663, *Starry Night*) and his wife, Ethel Gabain, became outstanding British lithographers of this century.

Gifts from The Print Club of Cleveland of material (drawings, prints, blocks, plates, etc.) relating to its presentation prints, given annually to its members since 1924, form a large and significant part of the print collection. *Odalisque* (662), the etching commissioned by the club from Matisse for 1934 illustrates this aspect of the contemporary collection. Significant too is a growing collection of chiaroscuros by Lepere and prints by Muirhead Bone. Notable in the collection of American prints are Pennell lithographs, wood engravings by Homer, drypoints and aquatints by Mary Cassatt, wood engravings and lithographs by Rockwell Kent, and a representative group of prints by Cleveland artists including all the published etchings and lithographs by Henry G. Keller. Two outstanding collections are those of etchings and lithographs by Whistler and of lithographs by Bellows. Whistler's etching, *Balcony* (664), in the first of 11 states, indicates the artist's admiration for both Japanese art and French Impressionism. The Bellows collection includes all but three of the artist's 196 lithographs. *Allan Donn* (665), one of a group of illustrations made in 1923, shows his dramatic use of the process. *Gelmeroda* (666), a crystalline abstraction in woodcut of a village church in east Germany, represents the Museum's select group of prints by Feininger, the American who was a key figure in the German Bauhaus group in the 1920's.



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NEAR EASTERN ART

The Sumerians and the Babylonians founded the first great civilizations of the Near East in the lower valleys of the Tigris and Euphrates rivers. They were followed by the Assyrians who settled in the region today known as Syria where they built great cities, palaces, and temples. It is from the ruins of the palace of Ashurnazirpal II (885-860 B.C.) at Calah that the *Alabaster Relief* (667) comes. The Phoenicians living on the Syrian coast were in close contact with the Assyrians and were greatly influenced by them. The 8th century gold-plated *Silver Plate* (668) is an example of the eclecticism of Phoenician art, showing both Assyrian influence and Egyptian. To the north, in modern Armenia, were a people whom the Assyrians called Urartians. Excavations have yielded bronze objects which illustrate how these people too were dominated by the force of Assyrian art. The *Bronze Bull's Head* (669) is one of these rare Urartean bronzes of the 8th century B.C. The Assyrians were finally conquered by the Persians in 606 B.C. and it was the Medes, followed by the Achaemenids and, after a period of Greek influence, the Sassanids, whose art and culture dominated the Near East. The *Relief of a Guardsman* (670) from the palace of Persepolis is an excellent example of Achaemenid sculpture. During the Sassanian period (226-641 A.D.) the minor arts were especially developed and none perhaps was more important than the art of the silversmith of which the *Plate with Repousse Bull* (671) is only a modest example. The *Stucco Ibex* (672) is a fragment of a wall decoration from near Suza. The art of weaving was also very highly developed in this period and the little *Silk* (673) and the *Woolen Tapestry* (674) are ornamented with typically Sassanian motifs.

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The rise of the religion of Islam at the end of the 6th century and its rapid dissemination, beyond the borders of Persia in the east and to Spain in the west, mark a whole new era in the history and cultural development of the Near East. Muhammad and his followers brought no artistic heritage with them from the desert, but the Arab language and literature and, above all, the Koran provided factors which helped to unify the vast Muhammadan domain from one end to the other.

In Persia the artistic traditions of the Achaemenids and Sassanids persisted for several centuries after the Arab conquest. The few precious objects which have survived from the early Islamic centuries reveal with what skill the artists modified the ancient motifs to meet the needs and tastes of their time. The large *Silk with Ibexes* (675) is a perfect illustration of this blending of ancient Persian and Islamic traditions; an inscription on the reverse gives the date 998 A.D., corresponding to the period of Buyid rule in Persia. That the *Silk with Kufic Inscriptions* (676) was intended to serve as a tomb cover or shroud is indicated by the curious form in which it is woven and by the verses which have reference to the corresponding parts of the body which they covered: head, heart, hands, and feet. Its late 10th century date is assured by the style of the inscription which is very close to that of the ibex silk. The *Silk with Animal Combat Motif* (677) is one of the most delicate and elegant of all the Buyid textiles; its design, white on white, is formed by a contrast in texture only. Also Buyid is the *Blue and White Silk* (678), and somewhat later in style, from the end of the Buyid period, or the beginning of the Seljuk period, are the *Three Silks* (679, 680, 681). The *Tombstone* (682) dated 1110 is ornamented with Kufic inscriptions similar in style to those of the silks.

The Arabs before Muhammad had been worshippers of idols and in founding his

675 55.52*



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679 53.434



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new religion Muhammad inveighed particularly against the representation of living forms. Sculpture, which had been an extremely important means of artistic expression in pre-Islamic Persia, almost completely disappeared in Islamic times. Two rare exceptions to the rule, both reportedly from Hamadan, are the 13th century *Hitching-post* (683) and the *Balustrade* (685); a similar balustrade in the Metropolitan Museum bears the date 1304. These sculptures must be regarded as provincial work and not representative of the fully developed Persian-Islamic style of the period. The same is true of the little blue and white *Silk Fragment with Winged "Lion"* (684). It is woven in soumac technique like the later rugs of northwest Persia and may perhaps also be from that region. A comparison of the style of drawing of the animal with that of the jug (700) suggests a 12th century date for the silk.

Another winged beast, this time perhaps derived from the Byzantine griffon, is to be seen in the *Silk Fragment* (686) from an Egyptian grave. It is one of a series of similar silks, evidently from the same find. Arabic inscriptions on some of them and a certain affinity with Buyid designs suggest a 10th or early 11th century date but whether woven in Egypt or elsewhere in the Islamic world is more difficult to determine. The *Silk with Winged Horses, Trees and Birds* (688), also found in Egypt, is probably 12th century in date, but its place of manufacture is equally difficult to determine. A complete enigma is the beautiful *Gold and Pink Silk* (687) from the treasure of St. Peter's Church, Salzburg. It definitely shows characteristics of Islamic art but, lacking material for comparison with it, its actual identity remains a mystery.

The manufacture of textiles had always been among the most important of the industrial arts practiced in the Near East; it continued to be especially important in the Islamic period and was carried by the Muhammadan craftsmen wherever their

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684 39.47



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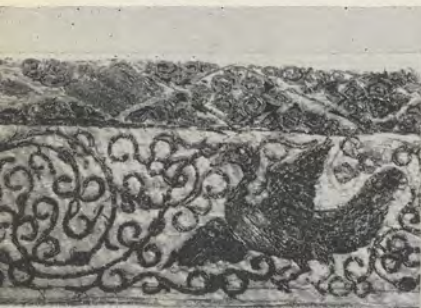
688 37.23

armies extended their conquest. With the workshops of Persia, those of Mesopotamia, Egypt, Sicily, and Spain shared in the production of the sumptuous textiles which were so important to the commerce of the Middle Ages. A small but precious fragment, very likely from a Sicilian atelier of the 12th century, is the *Embroidery* (689); it is gold on a fabric of silk and cotton called *mulham*. Found in Egypt, and undoubtedly Egyptian in origin and belonging to the Fatimid period, is the *Roundel with crowned seated figure* (690) tapestry woven in polychrome silks and gold.

The establishment of royal manufactories, known as *tiraz*, was at first limited to the Caliphs at Baghdad but gradually the prerogative was usurped by lesser Muhammadan rulers. Many of the textiles, called *tiraz* after the factories which produced them, contained inscriptions with the names of the ruler, his vizier, the name of the town where the *tiraz* was located, and prayers for well-being, etc. The beautiful *Tiraz* (691) tapestry woven in silk and linen, probably the end of a turban band, contains in the Kufic inscription the name of Aziz Abu-Mansur Nazar, Fatimid Caliph of Egypt (975-96); it was probably woven in the *tiraz* at Tinnis like a similar one in a private collection in New York. The *Tiraz* (694) tapestry, woven in polychrome silks and gold on linen, was almost certainly also woven in Egypt during the Fatimid period (909-1171). Also Fatimid but reflecting the survival of strong Coptic influence is the *Tapestry Roundel* (692) with a figure holding a falcon by a strap. Egyptian or Mesopotamian is the rare *Printed Fabric* (693) in which the design is stamped in brown and gold on *mulham*.

Richly colored ceramic tiles were used in the Near East for architectural decoration at least as early as the third millenium B.C. But glazing did not come into general use for vessels and other objects until the Parthian period and then only monochrome

689 50.533



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692 52.255



693 50.558



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lead glazes were used. The Museum possesses a representative collection of glazed Parthian ware (not illus.) which came from excavations at Dura Europus in which the Museum participated with the University of Michigan. The Sassanians continued to use the same type of monochrome lead glaze. A large vase (not illus.) in the Museum's collection is a rare example of this type of Sassanian pottery.

It was only in the Muhammadan period that the potters developed their craft to take its place as one of the great industrial arts. Many new techniques were developed and an endless variety of new types were produced in the workshops from Samarkand to Spain.

Almost nothing has been preserved which can be identified with the earliest Islamic centuries, but by the 9th and 10th centuries various regional styles had evolved. Nishapur, in eastern Persia, had an important early ceramic industry which, fortunately, is well documented by a series of excavations made by the Metropolitan Museum of Art. The *Bowl with the Elegant Bird* (696), painted in polychrome (black, red, green, and yellow) over a clear glaze, is one of the characteristic 9th century Nishapur types. The *Two Bowls in Champeve Technique* (695, 697) are typical of 11th century wares which have been found in the Garrus region in northern Persia, especially at Yasukand. The *Plate with Falcon Attacking a Duck* (698) represents another technique in which a thick creamy-white slip is modeled to give relief and then incised and painted in deep blue, turquoise, yellow, and purple manganese and covered with a clear siliceous glaze. Wares of this type, called *lakabi* ware, have been found mostly at Raiy and are generally believed to have been made there during the Seljuk period. The *Jug* (700), a 12th century type found at Raiy, has the design modeled in black slip covered with turquoise glaze.

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Underglaze painting is the technique used for the *Black and Turquoise Bowl* (699) which can be attributed to the early 13th century by comparison with several dated bowls.

The discovery of the method of producing luster decoration with pigments of metallic oxide was one of the great contributions to the craft which the Islamic potters made. When and where this technique was first evolved is uncertain but the weight of evidence points toward Mesopotamia, at Baghdad or Samarra. The earliest example of luster ware in the Museum's collection is the 11th century *Bowl* (701) from Fustat, Egypt. Typical of the 12th century luster wares found at Raiy is the *Bottle* (702) with golden colored luster on an opaque white ground. The *Bowl* (703) is similar in style but with a darker luster on a cobalt blue glaze. It is from a group of ceramics recently discovered at Gurgan which was an important ceramic center and it is believed these wares were actually manufactured there.

After the destruction of Raiy by the Mongols in 1220, Kashan became the principal ceramic center. The *Star-shaped Tile* (704) which is dated 1266 is characteristic of the Kashan luster style. The *Beaker* (705) and *Bowl* (706) are a type of ware called *minai*, or many-colored. This ware was probably also made at Kashan during the 13th century. It is overglaze painted in rich polychrome and gold and the designs are characterized by delicately drawn figures in the style of miniature paintings.

The metal workers of Persia had always been among the most important in the Near East and it seems to have been in Persia that the ancient traditions survived and were taken over by the Muhammadan artisans, who there evolved a truly Islamic style of metalwork and passed it on to the other Muhammadan countries. It is only after the rise of the Seljuks in the 11th century that there begins to be a

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sufficient number of dated objects to permit the establishment of style criteria and to provide a basis for dating.

Among the metal objects of the Seljuk period is a large group of cast and engraved bronzes believed to be the products of a school of metalworkers in north-eastern Iran. Among these vessels are a number of incense burners of zoomorphic form. The *Lion-shaped Incense Burner* (707) can be assigned, for stylistic reasons, to the 12th century. The *Bronze Partridge* (709) is similar in date and from the same region.

The earliest dated example of inlaid bronze is the famous Bobrinski kettle in the Hermitage, made at Herat in 1163. The Museum possesses several silver inlaid Persian bronzes of which the finest is the famous *Wade Cup* (708) which was probably made in northwest Persia in the early 13th century.

With the conquest of Persia by the Mongols in the early 13th century many of the craftsmen fled westward, and it is generally believed the school of metalworkers at Mosul, Mesopotamia, was established by refugee craftsmen from Persia. The *Silver Inlaid Brass Ewer* (710) inscribed with the name 'Ahmad ad-Dhaki, "the engraver of Mosul," is dated 1223. Also from Mosul is the beautiful 13th century *Inlaid Brass Candlestick* (713). From a 13th century Syrian workshop comes the *Inlaid Tray* of which only a detail is illustrated (711); the *Cylindrical Box* (712) is 14th century Syrian work.

The year 1258 marked a turning point in the cultural development and history of the Near East. It was in that year that the Mongols, under Ghengis Khan, who had overridden Persia nearly 40 years before, sacked Baghdad. The Mongols now

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ruled Asia from China in the east to Syria in the west. About the same time the Mamluks, former Turkish slaves, took over control in Egypt and soon extended their conquest to Syria. The close association which now existed between the Near and Far East resulted in strong Chinese influence on Islamic art.

Syria had always been famous as a glass making country but it was not until the period of Mamluk rule in the 13th and 14th centuries that the art reached its greatest florescence. It was in Syria at this time that the art of enameling on glass was first developed. Two fine examples of Mamluk enameled glass from Syria are the *Basin* (716) and the *Bottle* (714). The latter decorated with a Chinese phoenix around the neck, bears an inscription with the name of Sultan Malik an-Nazir Muhammad, Mamluk ruler of Syria and Egypt between 1293 and 1340.

Egypt continued to be an important textile producing center in Mamluk times and was particularly important for the link its textiles provided between those of the Far East and Europe. The beautiful *Silk* (715) with design in gold and ivory on deep blue combines both Near Eastern and Far Eastern motifs. It is one of the finest examples of Mamluk silk which has come down to us.

Also belonging to the Egypto-Syrian school of the Mamluk period and probably illustrated in Syria is the page, *Peacock Device for Washing the Hands* (717), from a *Treatise on Automata*, or *Book of Knowledge of Ingenious Devices*, by Al-Jazari. The Museum's page is one of several from a Manuscript dated 1315 which is the earliest of the Automata manuscripts preserved.

Painting was evidently always practiced by Islamic artists but aside from a few early examples of mural painting, or other architectural decoration, the art seems

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never to have been widely used in Islamic times except for book illustrations. With the exception of one as yet unstudied example, the earliest miniature paintings are from the end of the Abbasid period and were painted at Baghdad at the beginning of the 13th century. The only clue to the miniature style in Persia before the Mongol period is the painting on ceramics, especially the *minai* ware (cf. 705, 706). The Museum has several important Persian miniature paintings from the Mongol period. The earliest is a page (719, *The Enthronement of King Hushang*), from a manuscript of the *Universal History* by Rashid ad-Din, dated 1314. It was probably painted at Tabriz. Also from the Tabriz school and dated about 1340 is a page (720, *Bahram Gor Slays a Dragon*) from the famous *Shahnamah* manuscript, known as the Demotte *Shahnamah* after its former owner. In both of these miniatures can be seen the strong Chinese influence which characterizes the painting of the Mongol period and the Timurid period which followed. The drawing, *Dragon and Phoenix*, (718), is one of a group which in their lack of color closely follow Chinese painting and have been attributed to Persia or to Turkey, in the 15th century. One of the finest examples of Timurid Book Binding (721) is a carved, gilded, and painted example in the Museum which dates from the 15th century. Also from the Timurid period and probably painted about 1440 at Shiraz is the *Double-page Frontispiece* (722) from a *Shahnamah* manuscript. The scene may represent the marriage of the Mongol ruler Ghazan Khan. The most famous painter of the Timurid period was Bihzad, who was court painter in Herat and later in Tabriz. The *Unfinished Garden Scene* (723) is identical to a frontispiece in the Gulistan Museum signed by Bihzad and dated 1485.

In 1502 the Safavids gained control of Persia from the Timurids. Under them Shiraz and Herat continued to be important centers of painting but it was at Tabriz,

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the new capital, that the classic style of Safavid painting developed. Bihzad, court painter to the Timurids at Herat, was taken to Tabriz and continued to work as court painter for the first Safavid rulers until at least 1525. The early school of painters which developed at Tabriz was greatly influenced by him and by Timurid painting, but by the mid-16th century a truly Safavid style had evolved which eventually dominated the style of the other schools. The painting **724**, illustrating an episode from the story of *Khusrau and Shirin* from a manuscript of the *Khamsa* of Nizami, is typical of 16th century Safavid style as is another page (**725**, *Nushirawan and the Owls*), also from a *Khamsa* manuscript. One of the greatest artists of the Tabriz school was Sultan Muhammad and to his hand has generally been attributed the famous drawing with wash, *Camel and Attendant*, (**728**). Another drawing with wash (**726**, *Picnic in the Mountains*) is from the second half of the 16th century and is in the style of Ustad Muhammadi, famous pupil, and probably son, of Sultan Muhammad. The page, *Ruler Seated in a Garden*, (**727**), is another excellent example of Persian drawing of the 16th century. The drawing, *Sketch of a Young Man*, (**729**), reflects the later style begun by Aqa Riza and Riza-i-Abbasi who worked at Ispahan, the new capital established in 1590 by Shah Abbas. Riza-i-Abbasi and his school were particularly interested in figural representation. The paintings *Youth Sleeping under a Willow Tree*, (**730**), and *Youth with a Toy*, (**731**), are late 16th century examples of this style. The historical and romantic episodes in landscape and architectural settings, characteristic of Safavid painting, almost completely disappeared.

In the Safavid period the great art was painting and in general the industrial arts of the period suffer by comparison; only the art of the weaver maintained

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the high artistic standards of earlier generations. The rich silks and velvets often enhanced with gold and silver were ornamented with elaborate figural subjects reflecting the style of the miniature paintings and like them often depicting episodes from such works as the *Shahnamah* and the *Khamasa*. The court painters are known to have actually supplied designs for some of these magnificent textiles. The beautiful *Polychrome Velvet on Gold* (732) belongs to the Shah Tahmasp period, 1524-76. Somewhat later in style is the *Figured Silk* (733) with a man in a landscape setting holding a long-necked bottle. Another *Polychrome Velvet* (734) depicts a scene from the *Shahnamah* in which Iskander (Alexander) slays the dragon by dropping a stone on his head. This velvet is one of a famous group which once ornamented the war tent of the Turkish Sultan, Solyman I (1520-55), which he is said to have seized during one of his invasions of Persia between 1534 and 1544. The lovely *Velvet* (735) of which the Museum possesses two small fragments represents the famous episode from the *Khamasa* when King Khusrav comes upon Shirin in her bath. The *Velvet with Large Scale Figures and Cypress Trees* (736) reflects the style of Riza-i-Abbasi and his school. The *Silk* (737) with a man in European dress has inscribed on it the name "Abd Allah."

Carpet weaving, which had evidently always been practiced in Persia, also became one of the great industrial arts in Safavid times. The *Detail from an Animal Carpet* (738) illustrates one of the most beautiful types of early 16th century Persian carpets. The *So-called Polonaise Rug* (739) is a later type which was popular in the 17th century.

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736 32.42*



737 53.17



738 53.128



739 26.53

INDIA

The earliest art of India, that of the Indus Valley culture dating from the third and second millenniums B.C. and related to the river cultures of Mesopotamia, is unrepresented as yet in the Museum. The considerable and important Indian collection starts with the Roman influenced art of the northwest frontier, called Gandhara. Beginning with the three schist reliefs with bacchanalian scenes of the late first or early second centuries A.D. from a staircase at Buner (740), which display a style akin to that on the Arch of Titus, one can trace the growing Indianization of the Gandhara style in stone and stucco until the final flowering of a fluid and organic style in the remarkable stuccos of Hadda (741, *Adoring Attendant*) and Fondoukistan (loans by George P. Bickford, not illus.). A well preserved gold and carnelian pendant from Sirkap with a representation of Hariti (742) shows the style at its best in a miniature form derived from late Hellenistic and Roman goldwork. This style, of much importance in the spread of Buddhist art to Central Asia and China, was still-born so far as India proper was concerned. Several important Kashmiri sculptures of the 8th to 10th century in stone, metal and clay, lent from the Bickford collection (not illus.), show how quickly the Roman style was abandoned in favor of the Gupta and Medieval styles.

The development of early Indian sculpture is largely the story of Buddhist art and of the Kushan Dynasty (c. 50-320 A.D.) in Northwest and North Central India. At first the Buddha was represented only symbolically although there was a rich figural art derived from local fertility concepts (744, *Railing*, red sandstone). Secondary deities, especially the Bodhisattvas, *Maitreya* (748) and *Padmapani*, were repre-

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sented in a virile and extroverted manner, stressing architectonic structure in the usual red sandstone of the Fathepur Sikri district. The earliest representations of the Buddha were in a similar vein (743) and established the seated "lotus" pose as the norm. Lion thrones (745), for representations of royalty and of the Buddha, and other motifs, allowed the Indian sculptor to explore the rendering of the animal world in a particularly sympathetic way.

In the south, on the banks of the Krishna River, a comparable but more organic style was developed at the great *stupas* (commemorative mounds for the "death" of the Buddha) of Amaravati, Nagarjunikonda (746), and Jaggayapeta, built in the green-white marble of the region. This Andhra style laid the foundations of the great South Indian stone carvings of the Pallava Dynasty (c. 500-750).

The Gupta Dynasty (320-647) unified North and Central India, and the sculptural style of this period established many norms which controlled medieval Indian art and, by export, the early styles of Farther India and Indonesia (747, *Buddha*, cream colored Chunar sandstone). Gupta sculpture avoids block-like and massive structure and, probably under the influence of clay modeling, materializes Indian organic tendencies in a classic expression (749, *Head of a Bodhisattva*, red sandstone). The Gupta mode continued, especially in Northeast India where the fine grained black stone allowed an almost metallic attention to detail as in the *Chakrapurusa: The Angel of the Discus*, from Apshad, c. 670 (750). Purely decorative forms: lotus, cushion, and jewel, were treated in lush profusion in Gupta and medieval architectural sculpture (751).

The Pala Dynasty of Bengal (730-1197) was the last repository of Gupta style in



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India and the great black chlorite steles of this period (753, *Buddha in the Earth Touching Pose*), beautiful in themselves, were of tremendous importance for outlying areas since Bengal was a great university and pilgrimage center. Here too the Gupta style of painting was maintained in rare palm-leaf manuscripts (752), a tradition continued in Nepal until well after the Muhammadan invasions of the 13th century (754, *MS. Text of Astashasrika Prajnaparamita: Book of Transcendent Wisdom*, dated 1111). The former manuscript is of particular interest because of its various landscape settings, recalling those of the earlier famous cave paintings of Ajanta.

Nepal, isolated and conservative, was a stronghold of esoteric Buddhist art and continued the Pala style with some influences from Kashmir and Tibet, while much later, in the 17th century, Chinese modes are found. The Museum has a good representation of Nepalese art from the 12th century on, in copper, wood, and painting. The jewel-like gilt copper images are best known (755, *Vasudhara*; 756, *Lokeshvara*) and maintain their quality into the 16th century (757, *Manjusri*).

Medieval Hindu stone sculpture, the culmination of Indian organic style, is not fully represented here, but the styles of Rajputana (758, *Agni: God of Fire*, cream sandstone) and of the Gujarat (759, *Female Figure*, marble) are to be seen in outstanding examples. The former is especially well preserved and while the main figure of the Fire God shows an iconic rigidity, the subsidiary figures display that curvilinear grace of pose and perfection of detail that mark the sculptures of the Khajuraho region.

While work in stone becomes largely repetitive and mechanical after the 12th

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century, flourishing schools of metal casting in South India produced fine images in sizes ranging from miniature to almost life-size, usually by the lost wax process. The Museum is especially rich in these copper images, ranging from the Chola (c. 850-1310) to the Madura (1646-modern) periods. All but four major examples are extended loans from the George P. Bickford collection. One of the greatest known images of the *Dancing Shiva* (761), shows the Tanjore style of c. 1000 while a smaller female figure of *Parvati* (760) is an example of slightly earlier date. Groups were also made (762, *Alingana-Chandrasekhara-Murti*), and these display a typically Indian understanding of male and female in well composed counterpoint. Copper images from other areas are known and those of West India (763, *Vishnu: The Protector*, brass) possess a charming naivete that is close to folk art.

The most rewarding medium of later Indian art is that of miniature painting, largely made possible by the avid patronage of the various princely courts, both Muhammadan (Mughal) and Hindu (Rajput). The Rajput style, richly colored, lyrical, and very decorative, though much influenced by the more realistic and rational Mughal School, seems to stem from the highly abstract, almost shorthand representations found in the Jain manuscripts from the Gujarat of the 14th to 16th century (765, *Kalpa Sutra*, complete; ink, color, and gold on paper). The earliest Rajput schools are to be found in Rajputana and, under Mughal influence, they attained a full and characteristic expression by the early 17th century.

The Museum has a relatively large and continuous series of Rajputana miniatures beginning with a page from a Malwa manuscript of 1634 (766, *Krishna*). Pages from the famous Coomaraswamy set of c. 1660-70 (767, *Madhu Madhavi Ragini*),

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the "three tiered" manuscript of c. 1690 (768, *Panchama Ragini*), a Narsingarh manuscript by Madhava Das of 1680 (769, *Vangala Ragini*), and a Jaipur page of c. 1730 in delicate style (770, *Palace Scene*) are outstanding. All of these show the typical brilliant and warm coloring of the school and represent the characteristic Rajputana subject matter: illustrations to love lyrics which are both symbolic of the devotional cult of Krishna, and of various musical modes associated with the months and seasons. The later Rajputana school of Bundi is represented by one of its masterpieces, *The Palace Ladies Hunting from a Pavilion* (771), in which the fecundity of nature is expressed through pairs of animals sporting in a richly detailed landscape.

The second major division of Rajput painting is that of the Punjab hills in the 18th and early 19th centuries, where the linear notes of Mughal art were developed in expressive and lyrical ways. Here the life of Krishna was the subject, par excellence; although the earliest page in the collections is a Basohli one of about 1690 representing a Shaivite subject (772, *Gajahamurti: Shiva and Parvati after the Death of the Elephant Demon*) in a free manner derived from Rajputana. The various Pahari schools are well represented, beginning with one of the earlier Guler pages of c.1765 (773, *Krishna Awaiting Radha*) from the Coomaraswamy collection. The fully developed Pahari manner, joyful if slightly wistful, is represented in a famous page of *Durga Slaying Mahisha* (774); one can see a perfectly preserved example of gem-like quality in another, the *Toilette of Radha* (775). Other miniatures and a large Nathadwara painting on cloth are exhibited, including over ten fine examples from the Bickford collection. The Indian painting gallery also displays a set of four polychromed wood reliefs (764) from a Gujarati Temple of the 16th or 17th century. These reveal a particular charm in the depiction of forest animals.

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Mughal painting is represented by 22 examples displaying the major styles under successive reigns, and a full range of subject matter: portrait (782, *Emperor Shah Jahan*), historical narrative (776, *Page from Tar-ekh-i-alfi: History of a Thousand Years*), (777, *Siege of Arbela*); animal portraiture (780, *Imperial Rooster*), and hunting scenes (778). A beautifully preserved page from the *Romance of the Amir Hamza* is lent by George P. Bickford. This huge "miniature" on linen from the manuscript begun under Humayun (1530-40,55) and finished by Akbar (1555-1606) was an early landmark of the Mughal School. Persian and Indian elements are mixed and not always reconciled. Their reconciliation made the Mughal style which reached great heights under Akbar and Jahangir (1606-27), as in the well preserved pastoral of a *Noble Inspecting his Herds* (779), a marvel of probity of observation and of uncanny control of the brush.

The decorative arts of this period are much admired for their technique, their formal yet rich design, and their remarkably vivid use of color. Work in the Mughal manner (784, *Millefleurs Carpet*, silk), or in the Rajput style (783, *Equestrian Procession*, diasper silk), can be found in the collections as well as an outstanding group of jewelry in silver, gold, enamel, and precious stones (781, *Pendant*, champleve enamel).

While the urban culture, religion, and art of Southeast Asia and Indonesia were initially the result of Indian Hindu and Buddhist penetration, the native strains proved to be hardy and the arts of this region, particularly those of Cambodia and Java, have an originality and appeal that conquered Western interest from the re-discovery of Angkor Vat in the 19th century to the present day. The Museum's

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✓ 783 53,474



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collection from these regions is not numerically large, but in quality and importance it ranks as one of the finest in the world.

The early styles of all these regions is largely influenced by Indian Gupta style, and 6th century southern Siam and Cambodia produced numerous free-standing Buddhist images which already suggest the broad jungle sensuality which is characteristic of later Cambodian and Cham art (785, *Head of a Buddha*, sandstone). While Siamese artists, represented in the Museum by several examples in bronze and stone, moved on to rigidly stylized shapes, the Cambodians developed in a freer and larger manner. The first phase of this style in sculpture can be seen in two major pieces of the early 8th century, both representing Vishnu with a unique combination of massive geometry and suave sensuality in sandstone which is the dominant local stone (786).

After this the characteristic smiling countenance of Cambodian sculpture begins to be felt, as in the early 10th century masterpiece of Koh Ker type (787), a head which once belonged to Louis Delaporte and so was one of the Cambodian sculptures known earliest to the West. The next architectural monuments, such as Bantei Srei, (788, *Shiva*), prepare the way for the fully developed classic style of Angkor, represented here by an excellent series beginning with a small bronze image of the *Buddha Enthroned* (790), of the period of Angkor Vat and the reign of Suryavarman II (c. 1112-53) and moving on to a group of four pieces from Angkor Thom. Of these, *Buddhist Head* (789) displays the full smile of Angkor; a *Frieze of Heavenly Dancers* (791) charmingly documents the close connections of the dance and sculpture,

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and a third is a rare and perfect bust of a *Princess* (792) from the famous "Terrace of the Leper King." The mixture of Buddhist and Hindu iconography is characteristic of the syncretic efforts of the last great God-King of Cambodia, Jayavarman VII (c. 1181-?).

The art of the related and rival kingdom of Champa is represented by one of the very few complete images of the Dong-Du'o'ong period (8th-9th centuries) when the almost brutally strong native expression reached its apex in impassive, block-like figures of the dominant deity, *Shiva* (793).

The art of Java, best known through the huge volcanic stone monument of Borobudur (c. 850), is represented by four important sculptures, one of them a *Head of a Buddha* (795) from that great image of the world-mountain itself. Another example, a large, deeply cut relief, shows the slightly later style under native rule after the fall of the Sumatran Shailendra Dynasty (c. 860) and is probably from the Pram-banam region. Of the bronzes, one is a perfect expression of Shailendra style under strong Indian influence (794, *Padmapani*), while the second is a seated esoteric Buddhist figure (not illus.) produced under the native restoration (860-915). Two other significant Buddhist bronzes of the Borobudur period, an *Akshobya* and an *Avalokiteshvara*, are lent from the Bickford collection.

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CHINA

The Chinese collection is the most extensive representation of a non-European culture in the Museum; and this is proper homage to that country's unique cultural continuity reaching over three thousand years into the past. While the earliest artifacts from the upper reaches of the Yellow River date from the third millenium, the most important of these neolithic art forms, painted earthenware pots with geometric designs (796), seem related more to Western Asian, than to succeeding and distinctive Chinese forms. The end of the Shang Dynasty (1766-1027 B.C.) witnessed the remarkable flowering of a war-like Bronze Age culture which was technically and imaginatively unmatched by any other comparable workers in bronze. Weapons (797) seem to have been the means by which bronze technique was imported from the West via Siberia; but the most characteristic Shang bronzes are the vessels used in religious rituals centering about presently unknown dieties and clan or family ancestors. Some rare vessels are in animal or bird forms (798, *Yu*), but the more typical examples are utilitarian in shape and decorated with elaborate cast designs of stylized animal motifs (799, *Tsun*). The dominant motif of this powerful language of design was the *T'ao-t'ieh*, a feline or bovine mask with glowering eyes. This can be seen on the *Tsun* (799); in another medium, marble (800), it appears as an isolated design worked in the most delicate and demanding of Shang stone techniques, thread relief. This precise delicacy was even more essential for work in that characteristically Chinese material, jade. Despite the small size of the jade amulets and ornaments (801), they reveal the same powerful propitiation of awesome forces as do the bronzes; and the Museum's 39 archaic jades trace the early art of jade from Shang through later dynasties.

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The Early Chou period (1027-900 B.C.) continues Shang styles and shapes (*Tsun*, not illus.), but the succeeding Middle Chou period (900-771 B.C.) marks a radical change to new heavier shapes and a more severe treatment of surfaces and ornamentation, both in bronze (**802**, *Hu*) and jade (*Pi* and *Tsung*: Heaven and Earth symbols, not illus.). The Late Chou period, particularly in the Epoch of Warring States (480-222 B.C.), returns to more complicated forms and techniques. The bronze dragon-bird finial (**803**) from Chin Ts'un shows these almost playful complications in sculptural forms enhanced by inlays of gold, silver, copper, and electrum. The honey jade plaque (**804**), perhaps from Ch'ang Sha, uses familiar interlaces while retaining the *T'ao-t'ieh* motif in silhouette. The Late Chou period was one of geographic expansion, and quantities of material have been excavated in the South. From there comes the largest and most important of all early Chinese wood sculptures, the famous lacquered *Cranes and Snakes* (**805**) from Ch'ang-sha. This object, perhaps a drum stand or a protective totem, is one of numerous works in lacquer which appear for the first time in this remarkable period. The social ferment which produced Confucius and Lao-tse, as well as the beginnings of Chinese unification, seems to have been part of an over-all activity which produced innovations in various techniques. Earthenware had been known since neolithic times and the old techniques were used for new forms such as stamped tomb tiles (**806**). But the great ceramic innovation, perhaps anticipated in Shang times, was the invention of glaze (glass in bead form is also found), at first through the use of ash flux on a porcelainous body, as in the *Hu* (**807**) which may date as early as the 3rd century B.C. The use of this glaze, which is a major step towards the creation of porcelain, antedates the use of the lead glaze which was probably introduced into China from the Mediterranean region in the Han Dynasty (206 B.C. to A.D. 220). Vessels



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with this type of glaze (808) often possess a charming, if unintentional iridescence due to the less stable nature of the lead glaze under burial conditions. Other Han lead glazed vessels often imitate bronze shapes and have elaborately molded (809, *Lien*) designs that combine magical figures of animals and humans with elementary landscape setting of rhythmically repeated mountain peaks and trees developing earlier motifs of the Late Chou period. The missing top of the *Lien* was slightly conical with the peaks of the magical world mountain as a cap. The most interesting metal products of the Han period are the bronze mirrors. The Museum possesses 11 mirrors of Late Chou, Han, and T'ang date. The backs are elaborately decorated with geometric and, at a later date, naturalistic designs with magical purposes. The so-called TLV type (810) reproduces in part an astronomical diagram of the universe with the animals of the various directions depicted in a refined thread relief achieved by casting in a stone mold.

The Han Dynasty was a time of growing interest in natural appearances, particularly in scenes of everyday life. Small pottery tomb figures (not illus.) of people and animals were made as well as pottery stove models decorated with magical scenes in relief (811). But according to literary sources, as well as by inference from sculptural remains, the great achievements in the direction of sophisticated representation were in painting. Unfortunately pitifully little Han or earlier painting has survived. The Museum possesses two of the more important known documents of Han painting, a pair of shells with the interior painted in red and black with hunting scenes (812); and a slip-covered tile with three human figures in a landscape setting, also in red and black (813). The shells show elaborate and lively compositions involving chariots, horses, men, deer, tiger, boar, birds, and trees, conceived as a

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compositional and psychological unity. They may even date back to the Warring States period. The painted tile is less complex but still displays unity in shallow space and an organically convincing tree symbol. Both of these early paintings are by no means archaic, for the fluent brush work and the sophisticated rendering of human and animal figures imply a considerable previous development.

The traditional date for the introduction of Buddhism into China is 68 A.D., but the arrival of Buddhism as a potent social and artistic force was delayed until the break up of the centralized Han empire led to a period of political disunion called the "Six Dynasties" period (220-589). Buddhist art flourished particularly in the North, and in the 5th and 6th centuries there was a tremendous output of figural sculpture and painting. The earliest sculptures of the 5th century, such as the gilt and inlaid bronze of the *New Born Buddha* (814) with its un-Chinese iconic rigidity and non-linear modeling are derived from Indian and Central Asian prototypes. The new iconography of the imported religion was fluently assimilated and by the end of the Northern Wei Dynasty (386-535) a typically Chinese style was achieved—elongated, flame-like, and exquisitely detailed. Whether in the large rock-hewn cave figures (818, fragment from Lung Men cave), or in the smaller free standing stone steles (815) derived from the traditional Chinese memorial tablet, a smiling beatitude rules the countenance while a flame-like linear rhythm controls draperies and ornament.

The ancient Chinese animal style was by no means dead. Demons and monsters filled the secondary levels of most sculptural ensembles, whether as an applique in gilt bronze (816) or as caryatids for architectural units in the great cave temples, in this case (817) those of Hsian T'ang Shan dating from the Northern Ch'i Dynasty

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(550-577). These monsters convey a feeling of power and energy quite unlike the quiet reverie of the principal religious images of the same period (819). This particular white marble stele retains some of its original polychrome and is worked in great detail on both sides with some 36 figures represented in low relief.

Numerous other objects of the "Six Dynasties" are exhibited, principally utilitarian ceramics and the ever present grave figurines (820) of polychromed gray earthenware.

The brief Sui Dynasty (581-618) re-unified China and was succeeded by the long and glorious T'ang Dynasty (618-907) when China reached its greatest height of military power and its farthest geographical extension, from Korea south to Indo-China, from the Sea of Japan west to the Caspian Sea. In this worldly and luxurious time Buddhist as well as secular art flourished and established a norm for figure sculpture and figure painting that continued to dominate the religious art of China, Korea, and Japan, for many centuries after the fall of T'ang. The new, rounded, almost voluptuous manner can be seen in a small limestone corner sculpture with two figures of the eleven-headed Kuan Yin, the *Compassionate Bodhisattva* (822). On a much larger scale, the marble torso (823) from Ting Chou presents the T'ang style at its very best in a work which seems as approachable as a Greek marble of the Golden Age. Figures appear to have been valued in relative isolation, for often backgrounds are left plain (824) whereas earlier an elaborate ornamental background would have been provided. The new and rare technique of dry lacquer—the figures were hollow with only a molded skin of alternate layers of cloth and lacquer—was used for large and small religious images (825). The twisting movement of this *Dancing Apsaras* (Angel) was a favorite motif in the later T'ang Dynasty,

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again catering to an interest in sculpture in the full round. T'ang gilt bronzes (826, *Amitabha*) often display the same classic qualities already seen. This seated image may well be of a slightly later date in the Northern "barbarian" Liao Dynasty (907-1125) where T'ang style was continued with little loss of quality.

The tomb figurines of the period developed into full blown ceramic sculpture, often glazed in brown, green, yellow, or blue lead glazes, which were used for vessels as well (821). T'ang animal figurines are justly famous for their naturalism and their often vigorous movement (827, *unglazed*). The glazed terra-cotta *Harpist* (828) shows the T'ang feminine ideal in all its plump charm. The most famous of all the figurine categories is that of the horse, and the T'ang ceramic sculptor created numerous large figures (829) which have achieved the stature of archetypes.

In the "Six Dynasties," Sui, and T'ang periods useful ceramics developed steadily towards the ceramic ideal of porcelain. In the South the green-brown glazed stonewares of the Yueh kilns (not illus.) provided the foundation of the later celadon tradition. In the North, a white stoneware was produced at least by the Sui Dynasty (830) and was further developed in the full blown shapes of the early T'ang Dynasty (831). Some rare T'ang stonewares, in this case from the South, are vessels with figural shapes of the utmost sophistication (832). By the end of the dynasty a white porcelain, Hsing ware and its variants, was made both in ceramic shapes (833), and others imitating metal (not illus.). The incised and stamped decoration of the jar is in a manner derived from beautifully tooled vessels of gilt silver (834) and gold which often have shapes like those from Sassanian Persia. The combination of white porcelain and incised design beneath the glaze was to lead to one of the classic northern porcelains of the succeeding dynasty.



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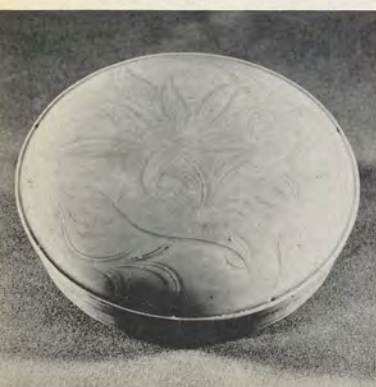
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The politically weak Sung Dynasty (960-1279) is the golden period of Chinese ceramics, both for porcelains of the greatest refinement and for common stonewares of great technical ingenuity and robust decoration. Most of these latter wares were made in the North of a buff or gray stoneware with slip decoration and can be grouped under the generic classification "Tz'u Chou ware," from the name of the great center in Chihli province. The Museum has an especially fine group of Tz'u Chou ware. The earliest of these wares, perhaps as early as the 10th century, use T'ang style shapes with incised and inlaid decoration in a metalwork manner (835, from Chiao Tso?). Another early Tz'u Chou piece, a ewer for wine or tea (836), illustrates a second form of slip decoration, deeply carved and incised through an unusually thick layer of cream-colored slip over the tan stoneware body. This technique could achieve a reverse effect by using brown slip as the major covering color, and where the tan body was exposed by the carver's knife, the cream-colored slip was sometimes used as a covering agent (837). The shape of this vase, called a *meiping* gallipot, is typical of developed Sung form with subtle transitions from shoulder to body and without a noticeable break at the foot. The most fluid of the Tz'u Chou techniques was that of painting with a dark slip over a cream-colored ground (838), allowing free play for the flexible brush. Pictorial designs, often on pillows (not illus.) were also used. Color, green (839), red, and yellow (not illus.), sometimes was used, again with bold and florid effects. A certain roughening of technique in this northern ware can be seen as the Sung Dynasty continued (840), but here the roughness is accompanied by an unusually bold and powerful shape, to produce a unified work.

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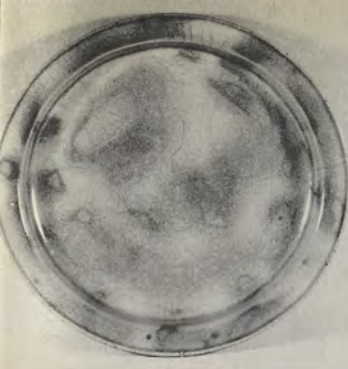


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Ting ware, one of the six classic wares of Sung, developed from Hsing ware but possessed even greater refinement both in the incised (841) or molded decoration and in the brilliance and luster of the transparent glaze over the creamy white porcelain body. Ten major examples show the full range of the ware. An olive green celadon, called "Northern Celadon" by modern scholars, was made in Honan, and seven variants of this are displayed including one famous piece (842) of a shape similar to the Tz'u Chou ewer (835), which may be a rare example of Tung ware made for the northern Court at the capitol, K'ai-feng. But the rarest of all these northern wares was Ju ware, also made for the Court, with a bird's-egg blue glaze of great depth and softness and with a unique flaky crackle (843). Only a very few pieces of Ju ware are to be found today. The blue glaze appears to be derived from another classic northern ware, Chun ware. Thirty examples of Chun display the known variations from the soft powdery blues and purples of the types (844) to the metallic freely-thrown shapes of great perfection, usually covered with liver red on the outside and with blue to purple shades inside (845).

Southern China in the Sung Dynasty also made a white ware with incised designs now called *Ch'ing p'ai* (846). Despite its extraordinary thinness, this pale bluish-white porcelain seems to have been a fairly common ware and was exported to Japan, Korea, and Indonesia. The classic ware of South China was called Lung Ch'uan from the name of the principal kiln site in Chekiang province, and was known early to the west as "celadon." Ranging in color from gray-green through sea-green to a blue-green, this sturdy porcelain was used for both Court and commoner, but in varying qualities. The two finest of the Museum's examples show the full subtlety of Southern Sung Imperial taste (847, *Ting*: tripod; 848, *Tsun*). The shapes, though fully clay-like, are derived from archaic bronzes and attest to the learned archaism

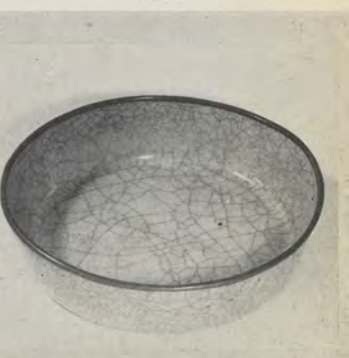
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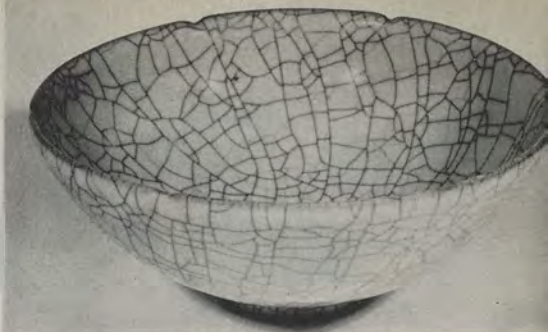


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of the Court. This particular taste may also account for the success of the green glazes since they rival jade in color, texture, and depth; for jade was one of the most precious of materials, whether in an ancient relic or in a newly-created object.

The culmination of these interests and of the art of the Chinese potter in the Sung Dynasty was in a group of wares with a common name, *Kuan* (Official or Imperial), and with a family resemblance in their celadon type glazes with a marked and purposeful crackle. Examples of *Kuan* ware are extremely rare but the Museum's group of 16 pieces is unmatched save for the Sir Percival David collection in London, and the Palace collection, now in Taiwan. For sheer sensuous delight one can hardly match the brilliant blue-green of the massive basin (849) from the Phoenix Hill kiln, (Hangchow), the *I* with its fish-shaped handles (850), pale blue-gray glaze, and almost feminine delicacy, or the simply shaped lotus bowl with its warm gray crackled glaze (851). These great ceramics illustrate well the perfection of that seemingly impossible combination of rationality and voluptuousness which was the Chinese scholar-gentleman's ideal.

The Sung painters were both preservers and innovators, maintaining the great figure style of the T'ang Dynasty and creating the first great style of landscape painting the world had ever known. The handscroll (852) attributed to Chao Kuang fu (late 10th-early 11th century), is a rare vision of T'ang individual characterization in a category of painting that received special attention—paintings of barbarians and foreigners. The well preserved colors on the silk add to the differentiation of the barbarian chiefs shown as they approach Shakyamuni Buddha attended by the faithful disciples Ananda and Kasyapa and two powerful guardians. The composition is typical of 9th and 10th century Buddhist painting as seen at the few remaining

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cave sites in northwest China. The handscroll was formerly in the collection of the Yuan Dynasty Emperor Wen Tsung (1304-32) and of the Ch'ien Lung Emperor (1736-96).

In the 10th and 11th centuries the Chinese speculative theories of nature attained their highest reaches, reconciling the rectitude of nature in the interrelationships of Heaven, Earth, and Man as expressed in *Li* or "principle," with the direct and keen observation of nature as it existed. These pre-conditions for the fulfillment of great landscape painting were also due to the gradual decline of Buddhism from its position as the dominant inspirational influence in Chinese belief. From the 10th century on, the rise of landscape is meteoric and great masterpieces were produced in the various available formats: wall painting, hanging scrolls, handscrolls, and album leaves. While the Museum does not yet have a monumental hanging scroll, it is fortunate in having two of the most interesting known handscrolls, each in a different and important style.

The anonymous *Streams and Mountains Without End* (853, ink and slight color on silk) of the first quarter of the 12th century, is a virtual summary of previous accomplishments. Rationally organized with almost a musical continuity, it is in turn, lyrical, descriptive, and monumental. The ebb and flow of the trees, villages, valleys, and mountains, give the effect of a microcosm. In the words of one of the nine attached colophons: "Who has swept over this river with a painting brush, forming a picture of wind and mist that stretches over a thousand miles?" The scenery depicted is that of North China and despite the "moistly rich" ink, the impression is that of vast distances, clear atmosphere, and sharp, realistic detail. In contrast to this the second handscroll *Cloudy Mountains* (854) by Mi Yu-jen, dated 1131, shows a southern

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landscape. The low-lying hills with their gentle contours and enfolding clouds of mist are characteristic of the coastal regions. The style too is radically different, for Mi Yu-jen used the technique of his father, the great innovator Mi Fei, building up the rich tone and compact solidity of the hills with massed strokes of ink. Details are deliberately simplified and one does not read each part rationally, but takes in the whole in an almost intuitive way. The later landscapes of the Sung Dynasty develop along these intuitive and romantic lines and are represented in the Oriental collection by one album leaf (not illus.) in the style of Ma Lin (active c.1250). Late Sung figure and animal painting is shown by one fine album leaf of a Tartar hunting scene, very close to the work of the early 13th century painter Chen Chu-chung (not illus.).

The succeeding Yuan Dynasty (1280-1368) was a period of foreign Mongol rule. The native scholar's distaste for this court was expressed in part by new attitudes in art. The ideal now was the sage-scholar-painter, aloof from the "dusty" world of affairs, immersed in the wholesome world of nature and brushwork, and expressing his allegiance to himself and to his friends through painting. While traditionalists and professional painters continued the older styles, the creative minds of the period sought new methods: surer, more abstract brushwork, less realistic compositions, emphasis on a more personal handling and mood. *The Scholar's Leisure* by Yao T'ing-mei (855), dated 1360, is wholly in the new mode, both in subject and technique. Painted in ink on paper, the scroll reveals a more specialized interest in textured brushwork and in a closely knit texture which is organized in swirling masses of tone. This picture was a famous one—there are no less than 23 colophons praising the ideals implicit in the subject.

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Virtuosity of brushwork was traditionally expressed in bamboo painting, and there were numerous specialists in this subject during the dynasty. The priest P'u-ming (active c.1350) was one of these and his style, seen on silk in *Bamboo in the Wind* (856), was based on that of the famous early Yuan master Chao Meng-fu whose "flying white" dry-brushwork can be seen in the depiction of the rocks. The bamboo proper is in an especially rich, dark ink, and very well preserved.

The decorative arts of the Yuan Dynasty largely continued the modes of the Sung period. For example, Tz'u Chou ware continued to be made with a preference for the painted slip type (857). The more pictorial treatment of the dragon and phoenix design, as well as the distinctive shape, is to be found in the contemporary porcelains with the earliest decoration in underglaze blue and white. Decoration begins to dominate shape from this time on.

The Museum possesses a rare and important group of T'ang, Sung, and Yuan, jades. One of these, a white bowl (858) of the 13th or 14th century seems to be mate to a piece still in the Palace collection with a decoration of figures in low relief and with two handles in the form of court ladies.

The return to power of a native dynasty, the Ming (1368-1644), was accompanied by the gradual triumph of the Yuan "scholarly" style in painting. Most of the creative painters worked in the new manner and they in turn tended to look down on the Southern Sung style perpetuated by the professionals, called "mere artisans." Still the conservative style was capable of high achievement in the hands of some of the Che School painters of the 15th and early 16th centuries. While Tai Chin, the most famous of these men, is represented by a long handscroll of *Ten Thousand Miles of the Yangtze* (not illus.), the most interesting Che painting in the Museum is the

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hanging scroll *Wandering in the Moonlight* (859) by the rare master Tu Chin (active c. 1465-87) with his characteristic crackling brushwork. The Ming scholarly style is represented by a delicately painted and poetic handscroll *Parting at Hsun Yang* (not illus.) by Wen Po-jen (1502-75), and by the bold and abbreviated *Thin Forest and Distant Mountains* (860) by Li Liu-fang (1575-1629).

The most interesting porcelains of the early Ming period are the Imperial wares made at the official kilns at Ching-te-chen in Kiangsi province. These are of three principal types: monochromes, usually yellow, red, white, or blue; white porcelains with decoration in underglaze blue; and white porcelain with decoration in underglaze blue and overglaze enamels, usually red, yellow, or green. The first of these categories is represented by one important specimen of the Yung Lo reign (1403-24), a white tripod (861, *Chueh*) with the typical bluish tinge to the white and with a slightly gray paste. The second group is well represented by five pieces of the Yung Lo, Hsuan Te (1426-35), and Cheng Te (1506-21) reigns. The large plate (863) is perhaps the finest known specimen with the grape and wave design, and the *Dice Bowl with the Three Friends*: prunus, pine, and bamboo (864), is one of a few with this strongly drawn design. The third category is shown by three splendid pieces: a Hsuan Te stem cup (862) with fantastic animals in red enamel on an underglaze blue sea; the rarest of the rare, a Cheng Hua (1465-87) wine cup (865) with decoration in three-color enamels; and a covered jar (866) of the Wan Li reign (1573-1619), with brilliant decoration in five-color enamels.

Similar decorative styles on a slightly lesser technical level were used by the many private and commercial kilns of the Ming Dynasty. The T'ien Ch'i period (1621-27), in particular, produced remarkable large and boldly decorated porcelains



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(867) which were exported throughout the Far East. These were made in Southern Fukien near the trade ports, as were the famous white porcelains of Te Hua the later Ming period, called *blanc de chine* by the West. The Museum collection is rich in this ware and possesses one of the finest known *blanc de chine* figurines, a Seated Kuan Yin (868) formed with almost unbelievable refinement of detail.

A separate group of ceramics, some Imperial and others evidently not, are called San-t'sai (three-color) and range in date from the late 14th to the early 16th century. The Museum has a good selection of these brilliantly colored vases with their aubergine, turquoise, and yellow glazes enclosed in cloisons, the earliest being a noble Meiping (869).

Other decorative arts of the Ming Dynasty are exhibited including jade, furniture (873), and textiles, notably an unusually large and well preserved K'o-ssu (silk tapestry) panel (870) with a colorful pattern of phoenix, clouds, peonies, and rocks.

The Ch'ing (1644-1912), like the Yuan, was a foreign dynasty and the time of troubles that preceded and accompanied the Manchu triumph led to an important cultural revolt on the part of the scholarly official class. The results of this intellectual revolt were nowhere more important than in painting. The "Individualists" of the 17th century are among the most interesting and unusual painters in the history of Chinese painting and fortunately the Museum owns a good representation of their work. The most individual and outspoken of all these masters, Tao-chi (before 1645-after 1704), is represented by two works, a powerful monochrome handscroll, *Rocks, Orchids, and Bamboo* (not illus.) and an idyllic, warmly colored hanging scroll *Spring on the Min River* (871) with an important dated poem (1697). Here traditional rationalism and orthodox brush-manners are ignored in favor of a personal state-

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ment, subtle in color and tone, daring and irrational in composition. A second great individualist was Chu Ta (1626-1705), a scion of the former Imperial family, who painted in a rather spare but rapidly brushed manner with humorous overtones not devoid of cynicism. His most typical manner is seen in the short monochrome handscroll *Fish and Rocks* (872) with a sequence of three short poems which are carefully integrated, visually and intellectually, with the painting. The progression from the dry overhanging rock on the right to the fish and the lotus bed on the left accompanies the poetic sequence from a dry and "dusty" world to a Buddhist haven. The brilliance and wit of the scroll, achieved with cunning haste, reveals Chu Ta at his best. A second work by this unusual artist is in the form of a landscape in the "style" of the Northern Sung master, Kuo Chung-shu (not illus.). The deliberately but roughly constructed monumentality of this hanging scroll is relatively rare in Chu Ta's work and while more difficult to appreciate than those works in his typical manner, seems a genuine "re-creation" of the monumental ideals of the 10th century.

An important group of individualists was to be found in Anhui province, with its beautiful Yellow Mountains. Ch'a Shih-piao (1615-98) was one of these, and his numerous works are characterized by free and easy, almost casual, brushwork, charming color, and a usually carefree atmosphere. A twelve-leaf album (874) reveals a wide range of landscape subject matter in this particularly intimate book-like format. A second Anhui painter was Hsiao Yun-ts'ung (1596-1673), represented here by two important works. A little eight-page album (875) was painted in 1668, and Hsiao's characteristic tart colors and crisp brushwork are wonderfully preserved. Eight poems accompany the paintings and are especially aloof examples of "gentleman's" poetry. The long handscroll in color on paper called *Clear Sounds Among Hills and Waters* (876), is one of his most important works and reveals

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another facet of the artist's talent—strong, complex, and rhythmical. The calligraphy of the title, written in seal characters by Shen Feng in 1744, is also notable.

The orthodox painters of the Ch'ing Dynasty followed the Yuan scholarly style with an emphasis on correct brushwork and careful composition. The most famous of this group were the "Four Wangs" and the Museum has two important paintings by two of the four: *Bamboo Grove and Distant Mountains*, dated 1694, (877) by Wang Hui (1632-1717); and the colored landscape in the style of Ni Tsan, dated 1707 (878) by Wang Yuan-ch'i (1642-1715). Intermediate between the individualists and the orthodox artists was the Jesuit convert Wu Li (1632-1718), and his *Reciting Poetry Before The Yellowing of Autumn* (879) is a closely knit, sharply detailed, but monumental example of his style. One of the most satisfying and well known individualist paintings of the 18th century is *Conversation in Autumn*, dated 1732 (880), by the Yangchou master Hua Yen (1680-1755); and an unusual composition by the Korean-born Li Shih-cho (active c. 1741), *Landscape with a Waterfall* (881), offers proof of occasional creativity within the orthodox style.

The Imperial porcelains of the Ch'ing Dynasty have been justly praised for the unparalleled decorative qualities which endeared them to European high society in the 18th century. This decorativeness was achieved through tremendous technical virtuosity, particularly in obtaining unusually brilliant colors, whether over or under the glaze. The Museum's later Chinese porcelain collection, rich in examples from all three of the great reigns, is especially well endowed with the porcelains of the K'ang Hsi reign (1662-1722). There are 17 examples of the copper-red glazed Lang ware, called "ox-blood" (882) by Westerners; nine specimens of the overglaze "apple green" enamels (883); ten of the small and hyper-refined underglaze

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copper reds called "peach bloom" (884). In addition to these there are others with "clair de lune," "mirror black," Celadon, and other monochrome glazes. The decorated K'ang Hsi porcelains include all the known important types: "famille jaune" (885), "famille verte" (886, 887), "famille noire" (not illus.), and numerous blue and whites. The Yung Cheng reign (1723-35) is represented by many porcelains, one of the most outstanding being a large "soft-paste" vase with decoration in underglaze blue and white (888). The extremely delicate drawing and technical precision of the Ch'ien Lung reign (1736-95) are perhaps best seen in the square vase with "rouge de fer" handles, and decorated in black and colored enamels (889) in the so-called Ku Hueh Hsuan (Ancient Moon Terrace) style. This ware was rare in its own day, being made in very small numbers for the Palace.

Of the many examples of Ch'ien Lung decorative arts on exhibition, the remarkable green jade Koro (890), an Imperial piece with a T'ao T'ieh design in thread relief, is illustrated.

Korean art, save for the Celadon porcelains of the Korai period (918-1392), is poorly represented in the West. The Museum has a large study collection of Korai ceramics including a few outstanding pieces, notably the Celadon vase (891) in a rare shape derived from the *Ch'ing p'ai* wares of the Chinese Sung Dynasty. Korean Buddhist art is shown by two important examples: a rare gilt and polychromed bronze Triad of the late Korai period representing Shakyamuni, Kshitigarbha, and the White-Robed Avalokiteshvara (892), and a large icon with color on silk, of the same period, depicting Manjusri (893).

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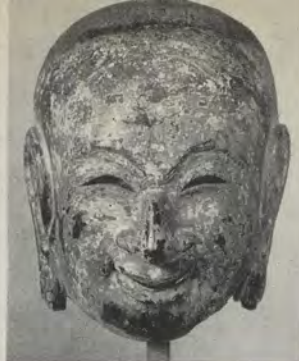


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JAPAN

The beginnings of art in Japan are relatively late and obscure. The Stone Age Jomon culture produced excellent clay vessels and a few figurines, sculptural and elaborately decorated. After the second century A.D. there is an accelerated pace and the Bronze Age culture which produced the finely cast Dotaku (bell) of bronze (894) was succeeded by the prolific Haniwa culture which lasted until the introduction of Buddhism from China and Korea in 552. Haniwa (circle of clay) figurines in terra cotta (895) were used under the perimeters of burial mounds and are the most original and remarkable products of a period which otherwise owed much to the mainland in its working of iron, bronze, and semi-precious stones.

With the triumph of Buddhism under the sponsorship of the Prince Regent, Shotoku Taishi (572-621), Chinese culture was imported wholesale to Japan and was rapidly assimilated. Korean artists were the principal tutors in sculpture and the second generation of Japanese artists began to surpass their teachers (896, *Miroku: the Buddha of the Future*, bronze). Objects of these early periods—Asuka (552-646), Hakuho (646-710), Tempyo (710-94)—are extremely rare and the Museum possesses the outstanding collection in all the Occident. The great type site of the Asuka style is Horyu-ji near Nara and from that temple the Museum has an extraordinarily well preserved figure from the canopies over the central dais, a *Heavenly Musician* of polychromed camphor wood (897), dating from c. 700. The growing sophistication of handling at the turn of the century is largely due to T'ang Dynasty influence from China, (898, *Kwannon: The Compassionate One*, gilt bronze), which dominates the Tempyo period. The clay mourning figures from the Nirvana groups in the ground story of Horyu-ji's three-storied pagoda (899) are like Chinese tomb

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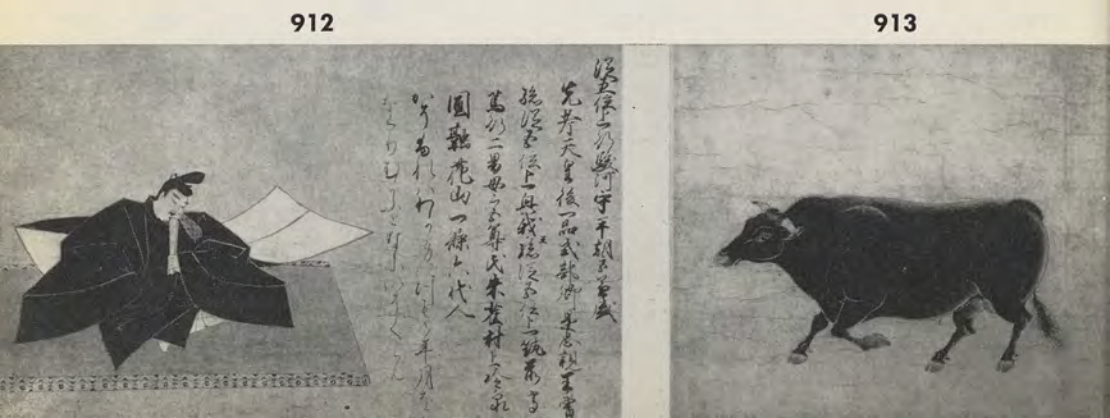


figurines. Wood sculptures of a semi-secular nature, such as in the 8th century Bigaku dance masks (900) derived from Central Asia, or the late 8th century religious images (903, *Hand of Buddha?*), reveal the growing amplitude of forms characteristic of developed T'ang sculpture. Textiles known to us from the Shosoin (756 A.D.) in Nara, were imported from China in large quantities and show the international character of this 8th century culture whether in Chinese Style (902, *Fragment*, one of 55 mounted as an album, twill damask, silk) or in Sassanian Persian style (901, *Fragment*, diasper and compound cloth, silk).

After a brief period of relative austerity under the esoteric Buddhist sects, Japanese artists turned to increasingly decorative and elegant modes under the patronage of the pleasure-loving court of the Fujiwara period (888-1185). Religious objects could fittingly be decorated with butterflies (904, *Alms Bowl*, gilt bronze), and the once powerfully modeled masks became elegant and linear in effect (905, *Gyodo-Mask*, polychromed wood).

Both rough and delicate modes are carried into the wood sculptures of the Kamakura period (1186-1368) by the more traditional artists, either in the provinces—(906, *Shinto Deity*); (908, *Kara-shishi: Chinese Lion*)—where a rough but powerful style can be found, or in the capital region where an elaborate decorative technique of applied cut gold designs was developed and used on religious images such as the Kwannon (907).

The traditional painters of the 13th century continued the decorative Fujiwara style in Shinto icons (909, *Kasuga Mandala*), purely Buddhist moralizing pictures (910, *Nika Byakudo: The White Path Across Two Rivers*), and in unusual landscape





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icons attempting to reconcile the native Shinto cults with the Buddhist faith (911, *Kumano Mandala*).

The same century saw the rise of two new modes of painting, both extremely original and important for future developments. The decorative style of Fujiwara was colorful but delicate. The Kamakura contribution was to strengthen the silhouette and the interior drawing, as well as to emphasize the contrasts of pattern rather than pattern itself. Sections from two scrolls, broken up long ago, confirm this powerful decorative development—(912, *The Poet Taira-no-Kanemori*), (913, one of the *Ten Fast Bulls*).

The second contribution of this realistic and military feudal period was narrative illustration by means of long picture scrolls. The "Poet" and "Fast Bull" were originally parts of handscrolls but each unit was relatively separate. The new style was more continuous, either using longer sections separated by text (914, *Yuzu Nembutsu Engi*: Roll Two), or by using continuous narration, with the text used in an almost comic-strip manner as an integral part of the picture (915, *Fukutomi Zoshi*: Roll Two), or by dispensing with text and depending upon a continuous composition. In all cases the essence of the style was in the wealth of narrative detail and in the vigorous, almost satirical style of the drawing. The style was used as a means of proselytizing for a new and popular Buddhist sect as in the *Yuzu Nembutsu Engi* as well as for such ribald, secular tales as that about Fukutomi which reminds one of some of the tales of Chaucer. The narrative scroll style was a frank and unabashed contribution of the Kamakura period.

By the end of the 13th century a new Chinese influence could be felt that was to alter radically the established norms of Japanese painting. This was the monochrome

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ink landscape style of the Southern Sung Dynasty. There is a great contrast when the old Japanese style, as seen in a poetic religious vision (916, *Raigo*), in color and gold on silk, is compared with the new Chinese austerity of tone and flexibility of brush work in monochrome ink (917, *White Robed Kwannon*), which came with the new Zen Buddhist subject matter.

But the most fashionable subject matter of the Ashikaga (1368-1568) monochrome school was the Chinese landscape as seen in Chinese painting and used as a starting point for characteristic Japanese extremes of technique: a detailed but rapid use of the brush in sharp, staccato strokes (918, *Lonely Temple and Towering Cliff*), or a highly abstract and ink-conscious mode where, in a sense, the brush uses the painter (919, *Haboku Landscape*). The first painting, close to Keishoki, has an inscription by Priest Banri of c. 1480, while the second is an old age masterpiece of the great master Sesshu (1420-1506).

The Ashikaga monochrome artists also painted on pairs of folding screens, usually, with six panels on each screen. While folding screens were known in the 8th century, not until the 15th and 16th centuries were they standardized in size and exploited to any considerable degree. Monochrome screens in Chinese style are represented in the Museum collection by a fine *Kokei Sansho: The Three Laughters in Tiger Valley*, attributed to Kano Hideyori (d. 1557) (not illus.); and the even rarer Ashikaga screens in traditional Tosa narrative style can be seen in an anonymous masterpiece (920, *Horses and Attendants*).

Using the screen format, the painters of the Momoyama (1568-1615) and Tokugawa (1615-1867) periods produced some of the greatest decorative pictures in the history of art. With brilliant color and gold, bold patterning and silhouette,

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Sotatsu and his followers, Roshu, Korin, Shiko, and Hoitsu, achieved levels of abstract decorative beauty akin to those of modern Western art. Whether on a small scale (921, *Ise Monogatari: The Beach at Sumyoshi*) or a large one (923, *Sano-no-Watari: Crossing at Sano*), Sotatsu exploited the Fujiwara and Kamakura styles with a flowing Ashikaga technique. His pupil, the almost unknown Roshu, is particularly original in his handling of color in *Utsunoyama: The Pass through the Mountains* (922); while the masterpiece of Watanabe Shiko (1683-1755), *Irises* (924), is not only an original handling of an old theme, but is one of the best preserved of remaining fine screens.

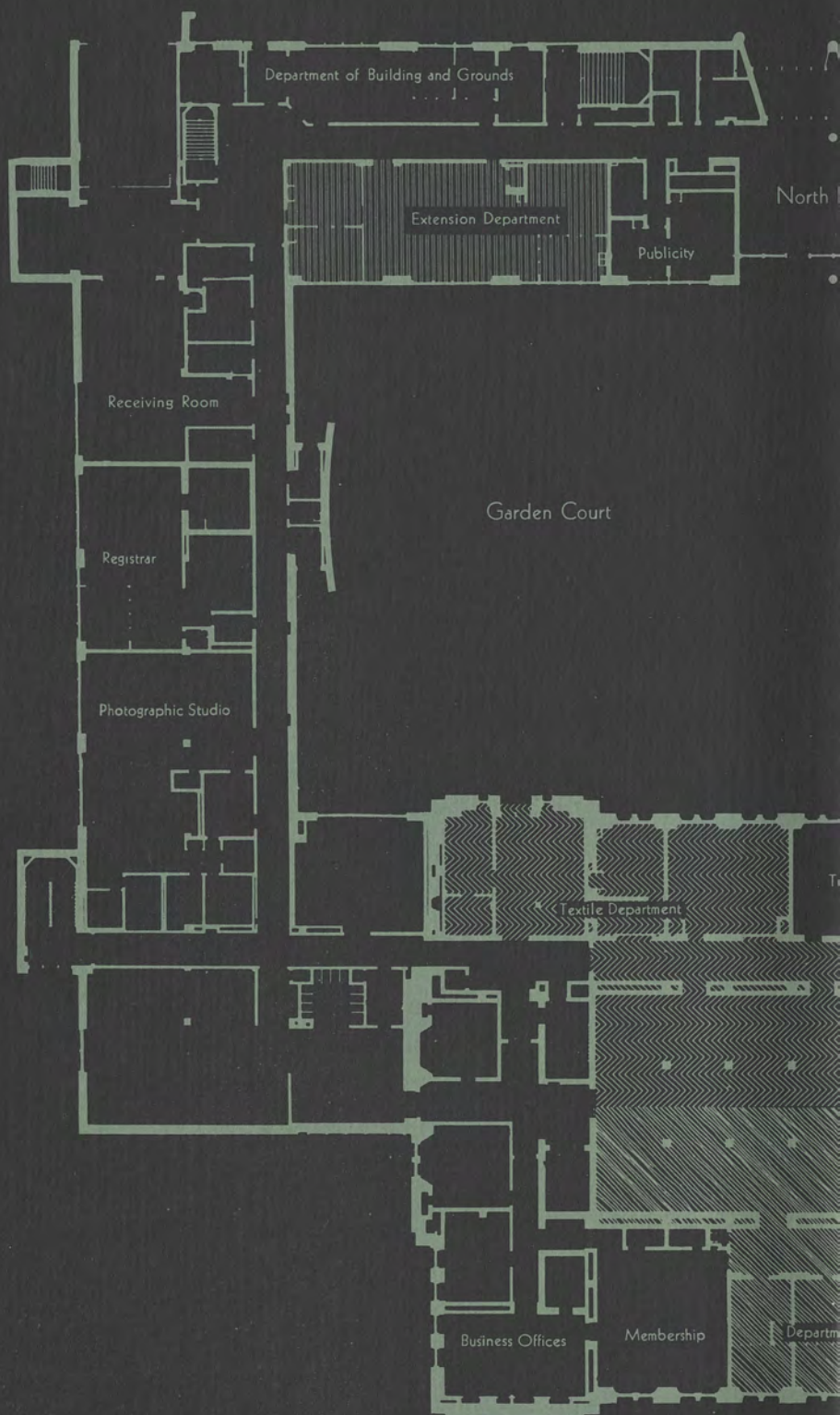
Two important collections are not illustrated here. The D. Z. Norton collection of some 48 mirrors and 307 sword guards shows the development of Japanese design in those formats from the Fujiwara period until modern times. The Edward L. Whittemore collection of 50 woodblock prints provides a well selected synopsis of the development of Ukiyo-e style in Japan from the "primitives" of the late 17th century through such great names as Sharaku, Kiyonaga, Utamaro, Hokusai, and Hiroshige.

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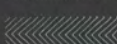
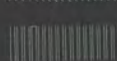


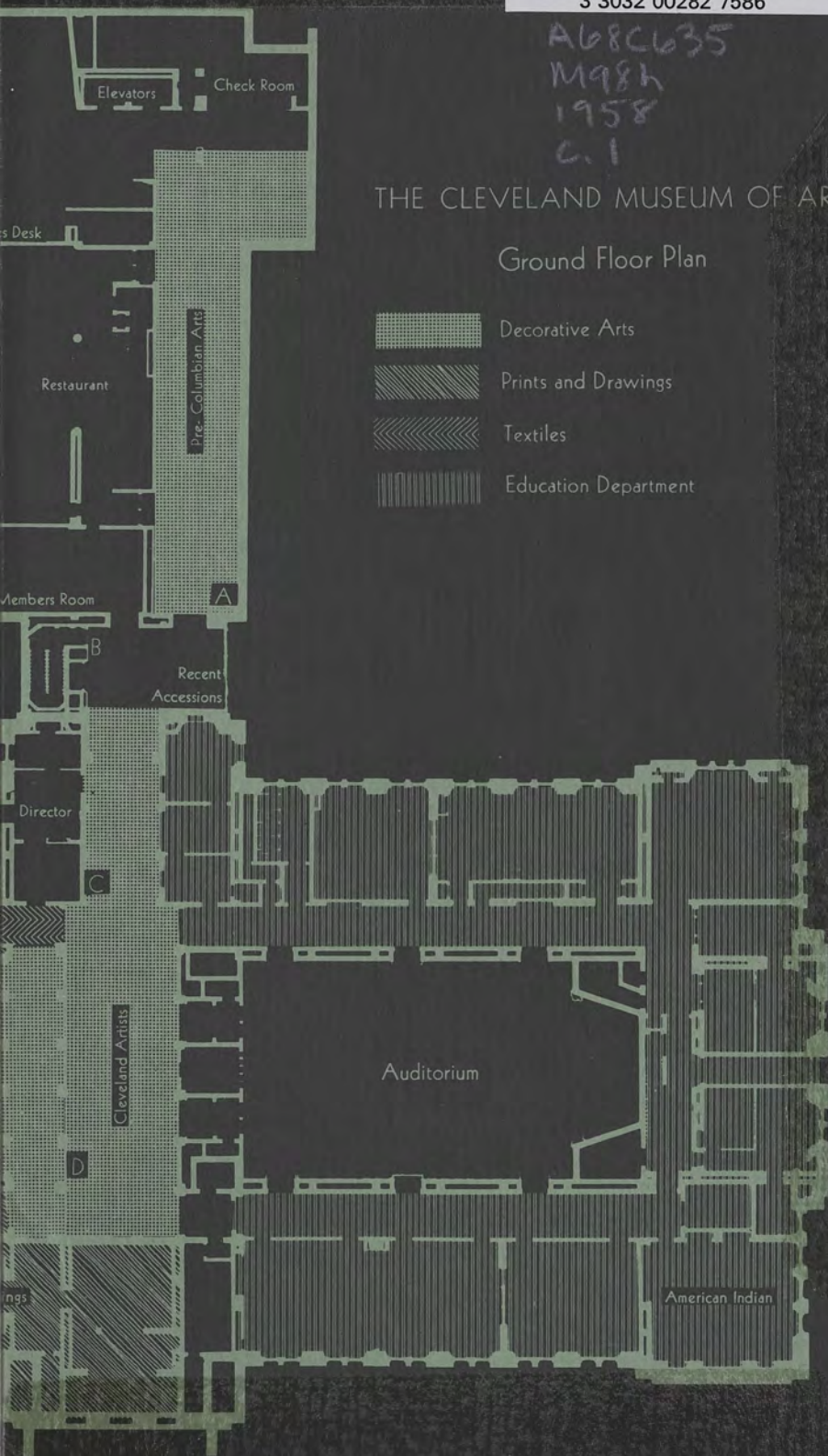
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